

SQUARE DANCING

MARCH, 1977

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The
Teacup Chain
(see page 38)

official magazine of The *Sins in Order* AMERICAN SQUARE DANCE SOCIETY

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

It was extremely warming to read about James Blackwood's experience of watching "A True Square Dance Exhibition" in Central City, Colorado. It brought back fond memories because I had the privilege of being one of that dancing group in 1957 and in 1961. It was the ultimate dancing experience for me because we worked so hard to be natural and dance *with* the music, and because we could share that experience with others. I only regret that the spectators — the Jim Blackwoods — have been able to share only a small portion of the joy we dancers have experienced the last 40 odd years at Central City.

Harry Probert
La Habra, California

Dear Editor:

After four years of dancing I find the fun,

social and satisfying level of dancing to be the specials, traveling callers and festival dances. (Even this level may have problems, i.e. calling
(Please turn to page 55)



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SQUARE DANCING

OFFICIAL PUBLICATION OF THE
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



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MISCELLANEOUS - QUICK ACTION: Busch Beer, 721 Pestalozzi St., St. Louis, Missouri 63118, has recently completed a T. V. commercial tied in with square dancing. Anyone wishing to register concern should write to Mr. August Busch, President. To be effective, letters should be diplomatic but to the point. Suggest a commercial without square dancing. ... INAUGURAL SQUARE DANCE attracted 8,000 to 10,000 for a four hour gala. President didn't show up.

INTRODUCING THE NEW RECORD PREFERENCE POLL: As of the early part of last month "Something About You Baby I Like" - Chaparral, received the greatest number of votes as the current singing call hit going into 1977. The ballots received from callers and callers' association presidents also indicated that "Old Fashioned Love" seemed to be the present most popular square dancer's round and that "Whoopee" was the top choice for the more experienced round dance hobbyists. The new system of tallying, which eventually will include the votes of several thousand, is open to all callers and teachers. To register your vote, simply send a postcard so that it will reach us by the 25th of the month. Cards received by March 25th will be counted in our May poll. You may list in the order of your preference five current singing call releases you feel are the top hits. If you wish you may list up to five of the most popular current rounds, indicating an "A" after any that are more advanced than regular square dancer's level. Here are the top five current singing calls as indicated in our initial balloting: "Something About You Baby I Like," "Flash of Fire," "If I Had It To Do Again," "On the Rebound," "Somebody Loves You." These rounds made it to the top five: "Old Fashioned Love," "Whoopee (A)," "Apron Strings," "Humoresque In Two Time," and "Adios Amigos (A)."

MOVING? Why chance missing a single issue of **SQUARE DANCING**? Most magazines (second class material) are not forwarded by the post office and are thrown away. If you'll let us know sixty (60) days before you move, we'll have time to re-direct your subscription. Just paste on your old label and fill in the form below. We're sorry, but increased costs of the magazines and postage will not allow us to replace back copies that have gone astray due to unnotified address changes.

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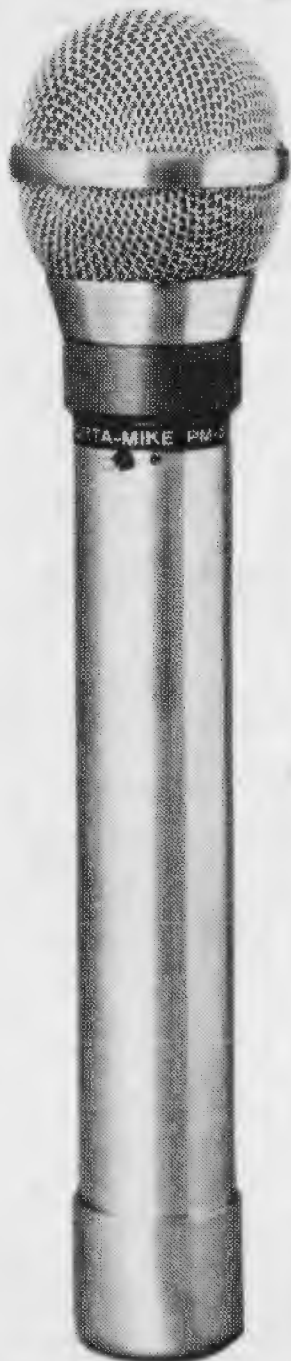


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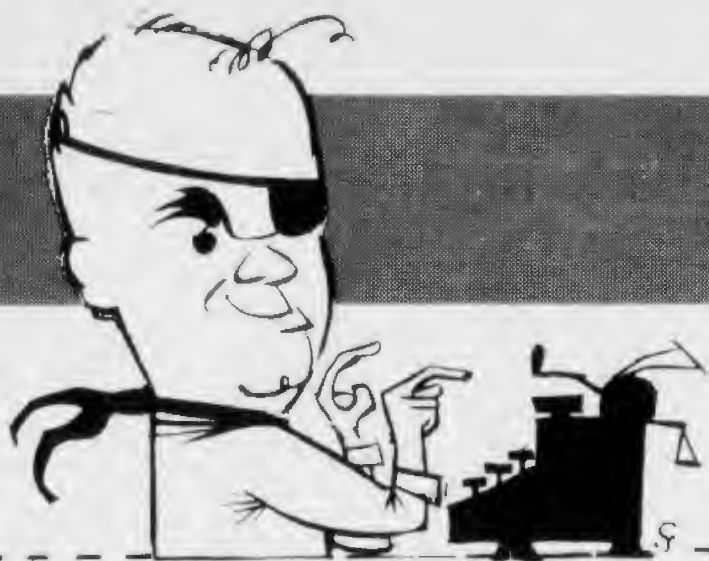
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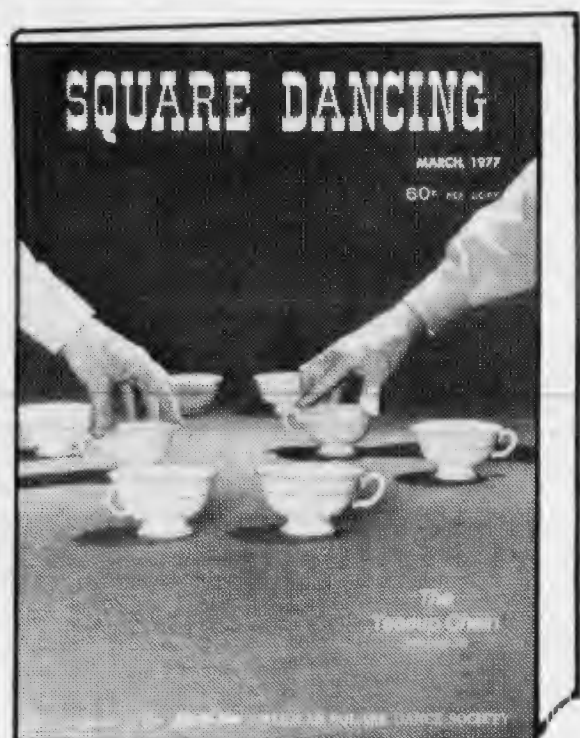


AS I SEE IT

bob osgood

March, 1977

THE COVER THIS MONTH may seem a bit familiar to some of you oldtimers who can remember back to July, 1958, when we previously featured The Teacup Chain. Our occasion to present it again and to run it in the Style Lab (page 38) was brought about by a recent visit to the mecca of retired trailerlife dancing in Mesa, Arizona, where this gimmick pattern is just one of many old favorites in a most unusual and varied dance program.



In recent years we had heard much about this unique utopia for square dance enthusiasts — people who had unlimited time to devote to square dancing — and were looking for the full treatment. For some time Johnny and Marjorie LeClair, who are resident caller/teachers at Trailer Village, have been after us to come and “see for yourselves.” Finally this past winter, we did just that and what an education we received.

If previously we were a bit skeptical of what we had heard, the skepticism disappeared rapidly and was replaced by amazement as we followed Johnny and Marjorie and Jack and Darlene Chaffee (resident round dance and

ballroom dance instructors) through 48 hours of what has to be a most fantastic square dance kingdom.

You’ll find some of our impressions starting on page 8. There is still more to tell that can’t fit into this single issue and you’ll be reading further about this concept of square dancing in these pages in the future.

☆☆☆

No one ever forgets his first *big* square dance. Whether a festival or a convention, the awesome aspect of being with so many other dancers, most of whom you had never danced with before, and finding that you can dance *with* them and *to* the commands of callers whose names were previously not known to you, becomes indelibly recorded in one’s square dance memories.

Where not too long ago throughout the entire country there might be only one or two of these big dances in a year’s time, today there are hundreds. Consequently, in the next few months many newer dancers will be getting their first taste of the magic these events can offer. For this year’s *Big Ones* turn to page 13.

☆☆☆

Last month we sent a number of questions to Steve Musial, General Chairman of the coming National Convention in Atlantic City and asked him for some answers. He’s done better than that, as you’ll see from the article starting on page 16. A number of his key committee members join Steve in what we feel is a very honest and revealing interview.

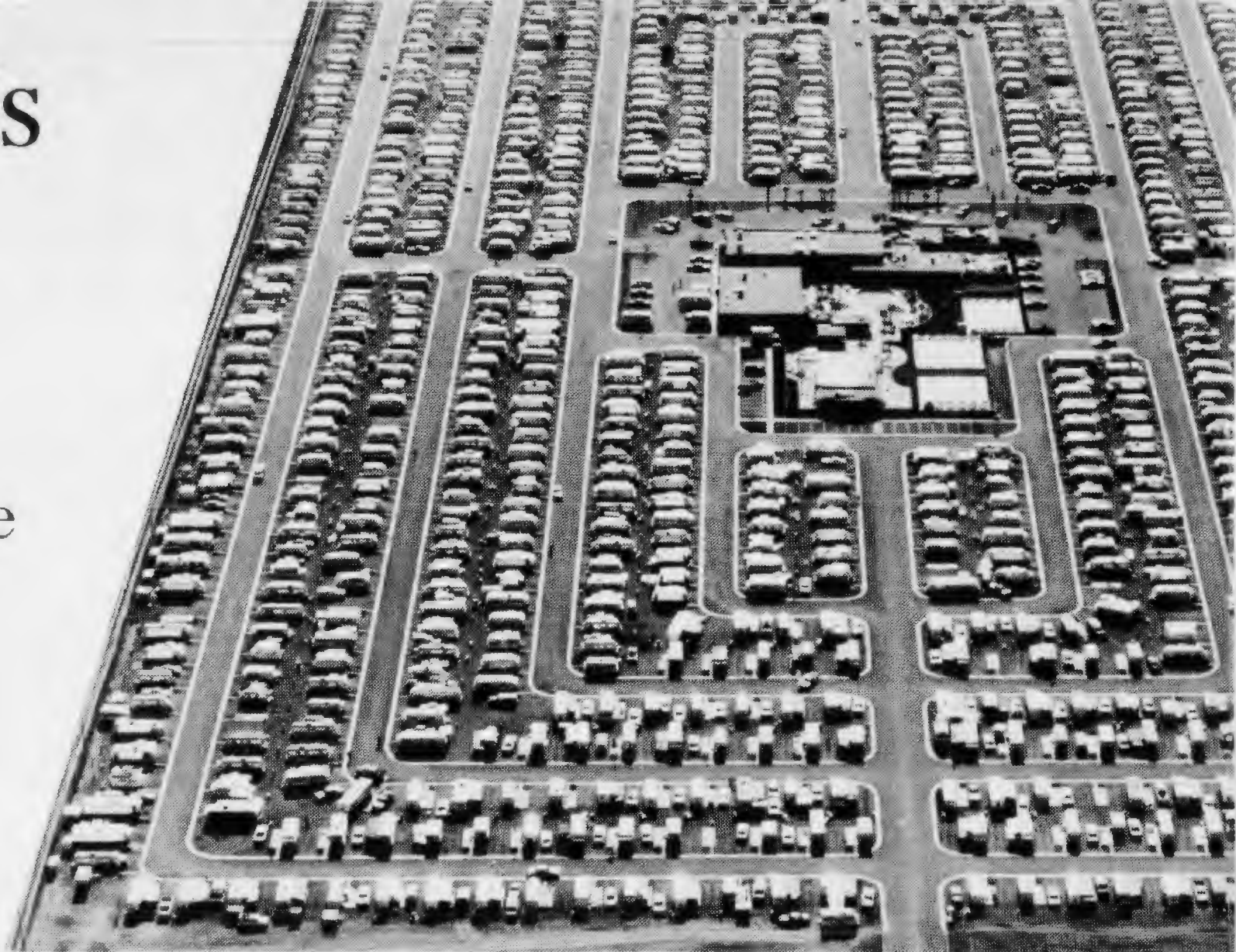
☆☆☆

Who says that callers are the only ones who enjoy reading the Callers’ Textbook each month? In recent mail we have heard from a number of dancers and dancer/leaders who tell that these articles give them a new insight and appreciation for the caller. You’ll get the feeling when you read the chapter by Jack Lasry starting on page 33.

Look What's Happening in MESA

A new square dance world has opened for retirees and others

One section of the Trailer Village. Larger building in the center houses the large recreation hall, home of much square dancing activity.



A MOST AMAZING thing is happening out in Mesa, Arizona, in Hemet, California, Palmetto, Florida and in Mission, Texas. Folks are pouring into these and other similar areas in their travel trailers, R.V.'s and mobile homes and discovering a type of square dance paradise unlike anything known before.

In these retirement communities, some of which have a six-month seasonal span, folks can learn to square dance, improve their ability, dance for fun or virtually become a full-time advocate.

We say full time in its strictest form for there is more square dancing going on in some of these Travel Trailer Resorts week after week, month after month, than anywhere else in the world.

To witness a good example of this, come with us to Trailer Village in the desert community of Mesa, Arizona, just minutes away from the University of Arizona (Tempe) campus and about a 45 minutes drive from Phoenix.

Trailer Village is one of a conglomerate of four trailer/retirement communities under the same management. In addition to Travel Trailer Village there is Trailer Village II, Rock Shadows and Holiday Village, all within the same general area and it is possible within this community to square dance or round dance morning, afternoon and evening, Monday through Sunday including special parties and dances to out-of-

area callers over the weekends.

This amazingly successful dance program did not come about by accident. Square dancing was originally initiated soon after the park's opening by Ivan Leckrone, but six years ago the management, projecting its recreational schedule, researched the field of square dancing and appointed Johnny and Marjorie LeClair resident caller/teachers, giving them full rein to set up a program that would not only initially attract square dancers, but would bring them back season after season, while at the same time offering a complete beginner program for those who would like to learn to square dance.

Although Trailer Villages offer virtually every art, hobby and craft imaginable (more than 60 to choose from, including shuffleboard, bridge, photography, billiards and bingo), the management was quick to sense the popularity and drawing power of square and round dancing and the LeClairs soon realized that to appeal to square dance interests of all types they needed a program that would provide a place or level for each dancer.

Over a period of time a program emerged that has proved to be most successful under the unique conditions provided by a large number of people with virtually unlimited time to spend in a hobby.

By looking at the overall square dance program as it is today, the LeClair's were able to bypass many of the problems that exist in

square dancing outside the world of trailers. As an example, the transition period from class to club, the point at which many may lose perhaps the greatest number of dancers, was studied closely. It was noted that while the average dancer on the "outside" might dance two or possibly three evenings a week, here under the conditions of trailer living, it was possible to have morning, afternoon and evening sessions in one day comparable to three days of dancing elsewhere.

Where in the communities across North America it might be possible to have one or two clubs, the levels in these clubs would have to adjust upward or downward according to the abilities of the present square dance population, thereby frequently frustrating those who wanted more difficult dancing as well as those who could not keep up. But here in the Trailer Village project a program could be worked out that would come as nearly to a perfect solution for everyone as might be dreamed possible.

Trailer Village Plateaus

The Trailer Village concept, as worked out by Johnny and Marjorie, is based on the idea that learning to square dance is not simply learning more basics, but rather is involved in the program of learning to listen, to react automatically and to retain knowledge. Because a person attends two or perhaps three or more beginner classes of two hours duration each in a single week, his powers of retention are sharpened and his learning rate is accelerated.

After deciding how far to travel in the basics they settled on these four plateaus:

Beginners: This plateau starts, as does square dancing on the outside, with the simplest basics and works its way up. In LeClair's concept the beginner classes are the foundation of their

program and the average beginner dances twice a week for the six months that comprise the season. The mainstream basics, as adopted by CALLERLAB, are the goal for these groups.

Fun Level: This is the second stage. Having finished a beginners' class and danced on a regular basis during the summer months, the dancers are usually ready for this plateau. On this basis they either fit into the fun level in the second year or the third year. Fun level takes the mainstream movements from more than just the standard positioning emphasized in the beginners' class. Also included at this level are the CALLERLAB quarterly movements.

Intermediate: This is geared for those who have danced with proficiency at the fun level for at least a year. Here they should know all the mainstream, plus the quarterly selections and in addition what the LeClairs' call the plus movements. By this they are referring to the 10, 15 or more movements that are currently being workshopped at any given point in time.

Club Level: This is the most advanced level under the present concept. It is designed for people who dance regularly, know all the mainstream basics and the quarterly movements, are familiar with the most popular experimental movements and are ready to look at the newer movements that LeClair selects from the wide variety available at the time.

While there appears to be an overlap in the material used in the last three groups, it's obvious to the viewer which group is which by the approach used by Johnny. As an example, if you were to watch him introduce a Teacup Chain to the *fun level* group you would notice a standard, detailed walk-thru and the dance done several times with continued descriptive prompting. At the next plateau, while watching

Hardwood floors, excellent sound and ideal air-conditioning provide the perfect setting for many hours of square dancing each week.





Resident Square Dance Directors at Trailer Village are Johnny and Marjorie LeClair.

the *intermediate* group in action, Teacup Chain would be called and prompted in detail the first time; then later in the same session it would be called, but with less prompting. Finally, at a *club level* dance Johnny simply will call "Teacup Chain" and then for the next 32 beats of music just watch without saying a word.

The same principle might be true with clover 8, wind the bobbin or unwrap the diamond, all of which might be used in more than one level but with less and less caller-assistance as the plateaus become more experienced.

The Whole Concept

To get a better idea of the overall program add to all of this (1) the special parties, (2) the fun shops designed for fun level dances where the mainstream basics and the quarterly selections are reviewed, (3) the intermediate square dance workshop where the intermediate level dancers get additional help and drilling and (4) the experimental square dance advanced workshops, designed especially for those experienced dancers who want more exposure than that provided for them in the club level square dance programs.

Round Dancing, Too, Is Included

At first when the LeClairs came to Mesa, they handled the entire dance picture including the rounds. As time went on and more people came to the park and joined the square dance program, it became necessary for the LeClairs to bring in a helping hand in the persons of Jack and Darlene Chaffee, veteran round dance leaders from Denver, Colorado. The Chaffees,

in addition to having an outstanding record as round dance instructors were also well equipped to handle the Village's ballroom program. With this assistance the LeClairs were able to concentrate more on the square dance program. They still, however, do the simple rounds and mixers at the fun level parties.

An "Average" Week

Looking at the square dance program in its various divisions, plus the rounds, *and* the ballroom dancing, here's the way the program works out.

Monday morning — 10:00 A.M. to 12:00 noon — Fun Level Workshop (Fun Shop) Travel Trailer Village II (average attendance 20 squares). Intermediate Rounds Travel Trailer Village.

Monday afternoon — 1:00-3:00 P.M. — Square Dance Basics (beginners' classes) Rock Shadows Activity Hall. (10 squares).

Monday evening — 7:30 to 10:00 P.M. — Intermediate Square Dance Travel Trailer Village II with rounds cued by the Chaffees (45 squares).

Tuesday morning — Easy Fun-Level Rounds.

Tuesday night — Club Level Dance, Trailer Village (45 squares). Rounds cued by the Chaffees.

Wednesday morning — Intermediate Square Dance Workshop, Travel Trailer Village II (50 squares). Beginner Round Dance Basics, Rock Shadows.

Wednesday afternoon — Square Dance Basics (beginners' class) Travel Trailer Village (22 squares).

Wednesday night — Advanced Round Dance Workshop, Holiday Village.

Thursday morning — Experimental Square



Enthusiast

Al Cooper, 88 years of age, dances five times a week, helps out with the new dancers and finds square dancing a good way to keep young. "If I stayed in a rocking chair, how long would I last?"



Coming into the hall, Jack Chaffee, followed by Darlene, is ready for a round dance session.

Dance Workshop (advanced), Travel Trailer Village II (35 squares); Easy-Intermediate Rounds, Holiday Village.

Thursday night — Fun Level Square Dance, Rock Shadows (25 squares); Round Dance Basics Trailer Village II.

Friday morning — Special round dance workshops Travel Trailer Village.

Friday evening — Square Dance Basics (beginners' class) Holiday Village (10 squares).

Added Specials

Saturdays are left open as *special-help days*. Special sessions to offer catch-up assistance for any of the square dance classes are scheduled as the need arises. These special days are run on alternate Saturdays and are confined to beginner, fun level or intermediate groups.

Sundays are reserved for traveling callers. Top names like Frank Lane, Jon Jones, Gary Shoemake, Dave Taylor, Melton Luttrell, Ron Schneider and Marshall Flippo are the special attractions for Sunday afternoon or evening dances which are geared primarily toward the more advanced square dancers. Occasionally, at the same time and in a different hall, Johnny will set up a dance party for the beginners or for those in fun level who might not yet be ready to dance the more difficult figures. Of course, during the holidays dance events geared to the various levels are planned and added as "specials."

And There's Even More

In addition to these groups, in and around

Mesa a number of other callers are producing similar programs to which dancers in the area are welcome. Gaylon Schull is the resident caller in Sunland Villa and Dreamland. Warren Rowles is at Apache Wells; Bob Wickers is at Venture Out; Ivan Hall is at Aztec; Howard Taylor is at Roadrunner and Dick Kenyon and several other callers are also calling at various resorts and trailer parks in the area.

This means that a dancer may, if he wishes, dance every morning, afternoon and evening throughout the week, a virtual impossibility under any other square dance situation. At least two couples questioned in one of Johnny's two beginner classes simultaneously attend four others each week in the same general area. This gives them a total of 10 hours of beginner lessons a week, the equivalent of up to 5 weeks of beginner class exposure in the "outside world."

The Cost of Dancing

It is the goal of the LeClairs and the Chaffees to involve as many people in square and round dance classes as possible. For that reason daytime and evening sessions are pegged at \$1.25 per Trailer Village resident couple or \$1.75 per couple for those living outside one of these associated parks. Sunday guest-caller dances cost \$2.50 per couple. Special events,



Beginners on the grand scale—Don and Juanita Pierce attend five beginner classes simultaneously. "That's about 10 hours a week and we find it an ideal way to enjoy our retirement. Believe us, there's never a dull moment,"



such as a New Year's Eve party, which include a catered supper, are charged according to the expenses involved.

LeClair theorizes that on the average a new dancer, participating in lessons from October through March and then continuing once a week, at a comparable level, during the summer wherever he might be will be able to move into Fun Level at Trailer Village the following fall. A full year at Fun Level and the average dancer will be ready for the Intermediate dance groups where he will spend his third full year. By the fourth year the average dancer will be able to progress to club level which is the most advanced plateau offered in the program. Some of the people dance on several levels each year just because they can't seem to satiate their appetite for the activity.



What of the people coming into the park area who have square danced in their home areas for some time? Where do they fit into this program? Johnny and Marjorie would like to talk to them personally before they settle on a plateau. Because there is a place for everyone in this program, it's easy to determine in even a short discussion how well the dancer is equipped to handle the basics. Occasionally Johnny will suggest moving into Fun Level to start, but if this appears to be too simple they will determine mutually if the new arrivals should move on up to Intermediate.

One of the beauties of the program is that no one says "Ok, you can't keep up with us, so get out of square dancing." The dancer himself knows that there is a place in which he can fit.

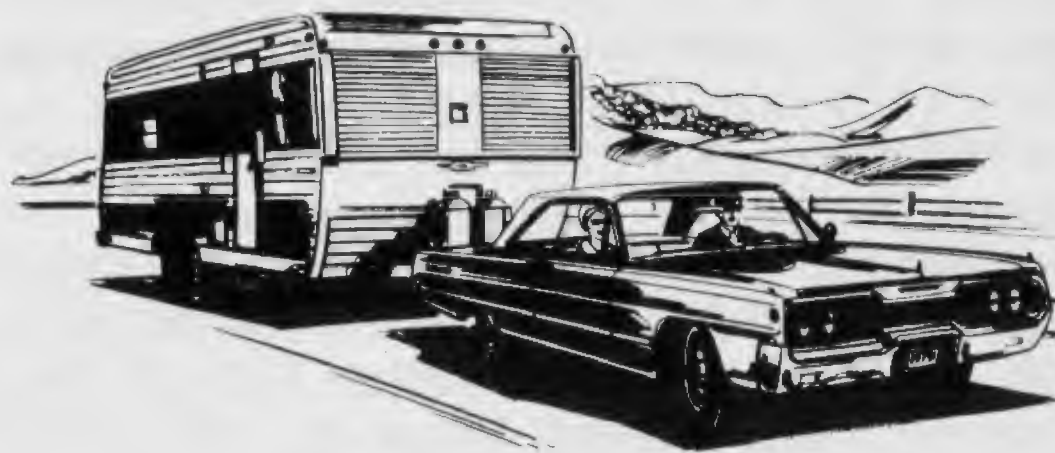
When asked if he felt that a program of this type might be applied in the average community, Johnny pointed out that most, if not all, of the dancers involved in the Trailer Village programs were retired. The average age is around 65 years. While a modified program of this type might be adapted to local areas, you



A unique feature at the Trailer Village—bicycling, the simplest way to get from "home" to the dance hall only minutes away.

must face the fact that most area dancing includes many younger dancers who are busily involved in earning a living and raising a family. They have only a limited amount of time to devote to square dancing.

The program at Trailer Village builds skills in the dancers, not because their IQs are higher, but because they have the time to devote morning, afternoon and night, five days or more per week, to square dancing. In a like manner anyone who could spend six hours a day practicing golf should certainly be in a better condition as a golfer, all things considered, in six weeks' time than the person who could get out on the golf course just one afternoon each week.



If there are any deficiencies in this type of program it might be in the loss of what most home club callers refer to as a club atmosphere in the Trailer Village program. Everything is taken care of for the dancers. The schedules are announced; the dancers may attend the groups they wish, pay their money and dance.

Within a *club framework* the dancers develop a certain loyalty to the club, especially their own club. To be sure, at the Villages
(Please turn to page 86)

BIG

Events of 1977

EACH YEAR about this time we begin to get listings of festivals, conventions, round-ups and other headline events that dot the square dance calendar. This year we note many of the same big events returning from previous years, but in addition add to the list "first timers" that may become the traditional yearly happenings of the future. We will be running a guide to Square Dance Vacations in the April issue and a directory of Summer Dancing in the May issue.

- Mar. 4-5 — Texas State Fed. Conclave, E. Texas Fairgrounds, Tyler, Texas
- Mar. 4-6 — Wonderland Weekend, French Lick-Sheraton Hotel, French Lick, Indiana
- Mar. 5 — Edgar Luminais Benefit Dance, Bar None Ranch, New Orleans, Louisiana
- Mar. 11-12 — Mardi Gras Dance, Klamath Falls, Oregon
- Mar. 11-13 — Dance Weekend, Potawatomi Inn, Pokagon State Park, Angola, Indiana
- Mar. 12 — 5th Annual Shamrock Swing, Civic Center Auditorium, Melbourne, Florida
- Mar. 12 — Bluegrass Hoppers Silver Anniversary Dance, Winburn Jr. High School, Lexington, Kentucky
- Mar. 12 — Emerald Isle Fling, Kaiser Steel Gym, Fontana, California
- Mar. 13-14 — 4th Annual Leprechaun Award Dance, Columbus, Ohio
- Mar. 17-19 — 17th Annual Spring S/D Festival, Washington, D.C.
- Mar. 18 — St. Pat's Dance, Dimond Hi, Anchorage, Alaska
- Mar. 18-19 — Spring Festival, CMSU Union Ballroom, Grover Park, Missouri
- Mar. 18-19 — 4th Annual Spring Festival, Convention Center, Grand Strand, Myrtle Beach, S.C.
- Mar. 18-19 — Shasta Cascade S/R/D Jamboree, Civic Auditorium, Redding, California
- Mar. 18-19 — 6th So. Georgia Jubilee City Auditorium, Valdosta, Georgia

- Mar. 18-20 — Mardi Gras, Grand Rapids, Michigan
- Mar. 18-20 — Fiesta, Kern County Fairgrounds, Bakersfield, California
- Mar. 18-27 — Fun'n Sun Festival, St. Petersburg Jr. College Cafeteria, Clearwater, Florida
- Mar. 19 — 11th Annual ORA Spring Swing, Odell Weeks Activity Center, Aiken, S.C.
- Mar. 25-26 — 15th Annual State Convention, Conway Civic Center, Waterloo, Iowa
- Mar. 25-26 — Spring Time Rounds in the Rockies, NW Multi-Purpose Center, Salt Lake City, Utah
- Mar. 25-27 — Turkey Run Fun Weekend, The Inn, Turkey Run State Park, Marshall, Indiana
- Mar. 25-27 — 11th Annual Round Dance Festival, Balboa Park, San Diego, California
- Mar. 26 — Reverse Banner Dance, Kaiser Steel Gym, Fontana, California
- Apr. 1-2 — Alabama Jubilee, Municipal Auditorium, Birmingham, Alabama
- Apr. 1-2 — SW Kansas S/D Festival, Civic Center, Dodge City, Kansas
- Apr. 1-3 — International Spring Jamboree, Alsterdorfer Sporthalle, Hamburg, Germany
- Apr. 1-3 — Spring Spree, Niagara Falls, N.Y.
- Apr. 2 — 30th Annual S/D Festival, Assembly Center, Tulsa, Oklahoma
- Apr. 3 — Jolly Duck Quack Up Dance, South Gate Auditorium, South Gate, California
- Apr. 4-6 — CALLERLAB Convention, Kansas City, Missouri
- Apr. 8-9 — Spring Fling, St. John's Lutheran School, Libby, Montana
- Apr. 9 — Chicks & Bunny Hop, Kaiser Steel Gym, Fontana, California
- Apr. 15 — Spring Fling, Cortez, Colorado
- Apr. 15-16 — 8th Annual Springtime Fiesta, 401 Inn, Kingston, Ontario, Canada
- Apr. 15-16 — 23rd State Convention, State Univ. Student Union, Moorhead, Minnesota
- Apr. 15-17 — 18th Spring Festival, Exposition

Center, Louisville, Kentucky
 Apr. 15-17 — Peoria Promenade, Peoria, Illinois
 Apr. 15-17 — California State S/D Convention, Convention Center, Sacramento, California
 Apr. 16 — Spring Festival, Robert E. Aylor Jr. Hi, Stephen City, Virginia
 Apr. 16 — N.C. Azalea Festival S/D, YMCA, Wilmington, North Carolina
 Apr. 17 — 2nd Annual Abundance, Hearthstone Manor, Depew, New York
 Apr. 22-23 — New England S/D Convention, Danvers, Massachusetts
 Apr. 22-24 — Dance Weekend, Potawatomi Inn, Pokagon State Park, Angola, Indiana
 Apr. 22-24 — Toronto and District Jamboree, Trail Memorial Centre, Trail, British Columbia, Canada
 Apr. 23 — Poor Man's Fling, Kaiser Steel Gym, Fontana, California
 Apr. 23 — 9th Barrie Promenade, Barrie North Collegiate, Barrie, Ontario, Canada
 Apr. 24-29 — Round Dance College, Anthony Island Motel, Hot Springs, Arkansas
 Apr. 29 — Spring Festival, Magnolia Rec. Center, Seattle, Washington
 Apr. 29 — After Festival Pancake Breakfast & Dance, Ruth School, Seattle, Washington
 Apr. 29-30 — Holiday Fiesta, Convention Hall, Holiday Inn, Boone, North Carolina

Apr. 29-30 — Gala Festival, Royal Oak Park, Pomeroy, Ohio
 Apr. 29-30 — Spring Festival, Century II Auditorium, Wichita, Kansas
 Apr. 29-30 — 24th International Azalea Festival, The Scope, Norfolk, Virginia
 Apr. 29 — May 1 — S/D and Clogging Weekend, Vandenburg Inn, Santa Maria, California
 Apr. 30 — 14th Anniversary Dance, Coliseum, Pigeon Forge, Tennessee
 May 1 — United Squares 3rd Annual Roundup, Staten Island, New York
 May 6-8 — 18th Buckeye S/R/D Convention, Convention Center, Cincinnati, Ohio
 May 7 — Hot Footers Spring Festival, Sidney Sr. Hi School, Sidney, New York
 May 7 — Night Owl Dance, First Methodist Church, Cheyenne, Wyoming
 May 13-14 — Tulip Time Festival, W. Ottawa Hi School Field House, Holland, Michigan
 May 13-15 — Silver State S/D Festival, Centennial Coliseum, Reno, Nevada
 May 15 — Spring Festival, Brighton High School, Brighton, Michigan
 May 19-21 — 16th International S/R/D Convention, McMaster University, Hamilton, Ontario, Canada
 May 20-21 — 15th Annual S/D Festival, Cooperstown Elem. & Hi Schools, Coopers-

The 1977 - 1978 Square Dancer's Directory

THE ANNUAL WORLD GUIDE of square dancing will appear in the August issue of **SQUARE DANCING** magazine. Designed for the sole purpose of providing a means of communication for square dancers seeking information about their favorite hobby, this Directory is not to be construed as a commercial mailing list. While the final deadline for all listings is June 1st, we urge that listings and changes be sent to us prior to that date in order to give us ample time to prepare the Directory.

Association Officers: All dancer, caller and round dance leader association presidents or official representatives are listed in the Directory. Please be sure to send in the name and address of the new president or representative as soon as elections are held in your association. If we do not receive the current information we will list only the association name. All association presidents will automatically receive regular issues of the Gavel and Key Newsletter.

Area Publication Editors: While publication editors do not change as often as association presidents as a rule, nevertheless please be sure that we have the correct listing for your publication.

Information Volunteers: Please send us a confirmation card if you are still willing to serve as Information Volunteers. Because names of people who have moved, or who are no longer active in the activity are of no help to those seeking information, *unconfirmed listings may have to be dropped. New listings of area volunteers will be assigned only where vacancies occur.*

All Directory information should be sent to **SQUARE DANCING — Directory Service**, 462 North Robertson Boulevard, Los Angeles, California 90048.

town, New York

- May 20-22 — Red Boot Roundup, Civic Auditorium, Gatlinburg, Tennessee
May 20-22 — 22nd Annual S/D Festival, High School Gym, Traverse City, Michigan
May 27 — Ky. Mountain Western S/D Frolic, Hoedown Island, Natural Bridge State Park, Slade, Kentucky
May 27-29 — Memorial Weekend, Broken Arrow Campground, Winamac, Indiana
May 28-30 — 6th Annual State S/R/D Convention, Senior Hi School, Glasgow, Montana
June 3-4 — 5th Chicago Area S/R/D Convention, Lyons Twp. Hi School So., Western Springs, Illinois
June 3-5 — Bill Peters' Callers' Clinic, Richland, Washington
June 3-5 — 11th New Zealand Convention, Caroline Bay Hall, Timaru, New Zealand
June 4 — 15th Annual S/R/D Festival, Astrohall, Houston, Texas
June 5 — Callers' Clinic, Jewish Community Center, Cleveland, Ohio
June 10-11 — State S/R/D Festival, Riverpark Convention Center, Spokane, Washington
June 10-11 — 5th State Festival, Memorial Auditorium, Chattanooga, Tennessee
June 10-13 — 18th National S/D Convention, NSW University, Kensington, NSW, Australia
June 11 — 10th Bavarian Festival, Frankenmuth, Michigan
June 11-12 — 10th Annual Gold Digger's S/D, Miner's Breakfast and Gold Panning, Fairgrounds & Diggin's, Yreka, California
June 16-18 — 25th Annual Festival, Municipal Auditorium, Pensacola, Florida
June 17-19 — Ballroom and S/D Weekend, East Hill Farm, Troy, New Hampshire
June 17-19 — Cup of Gold Promenade, Fairgrounds, Sonoma, California
June 18 — 4th Annual All Niter, Broken Arrow Campground, Winamac, Indiana
June 19-24 — Callers' College, Anthony Island Motel, Hot Springs, Arkansas
June 23-25 — 26th National S/D Convention, Convention Center, Atlantic City, New Jersey
June 24-26 — Dance Weekend, Potawatomi Inn, Pokagon State Park, Angola, Indiana
June 24-26 — June Jump, Grade School Gym, Osburn, Idaho
July 1-2 — Steamboat Days Dance, State University Campus, Winona, Minnesota

MONTHLY LISTINGS

Each issue of SQUARE DANCING magazine (with the exception of this one) carries the current calendar of big square dance events around the world. Listings are run in the month preceding the event and in the month in which the event is to be held. This calls for an early deadline. As an example, July listings need to reach us by April 1st and will appear in the June and July issues of the magazine; a June listing received by April 1st would appear in the June issue only.

- July 1-3 — 4th of July Weekend, Broken Arrow Campground, Winamac, Indiana
July 2 — All-Nighter, Royal Oak Park, Pomeroy, Ohio
July 8-10 — 20th Summer Festival, Douglas Co. Fairgrounds, Roseburg, Oregon
July 8-10 — 9th Annual Leadership Training Seminar, Spokane, Washington
July 22-24 — Round Dance Clinic, Civic Center, Durham, North Carolina
July 24-29 — Callers' College, Anthony Island Motel, Hot Springs, Arkansas
July 24-29 — SIOASDS Asilomar Institute and Callers' School, Pacific Grove, California
Aug. 5-6 — Mississippi Gulf Coast Festival, Buena Vista Hotel, Biloxi, Mississippi
Aug. 5-6 — Autumn Frolic, SLU Grand Ballroom, Hammond, Louisiana
Aug. 5-6 — 5th Annual Dogpatch USA S/D Festival, Dogpatch, Arkansas
Aug. 7-12 — Callers' College, Anthony Island Motel, Hot Springs, Arkansas
Aug. 12-14 — 19th S/R/D Convention, Milwaukee, Wisconsin
Aug. 12-14 — Florida Callers Assn. Callers' College, Orlando, Florida
Aug. 14-19 — Callers' College, Anthony Island Motel, Hot Springs, Arkansas
Aug. 19-21 — 13th Annual Jekyll Island Jamboree, Jekyll Island, Georgia
Aug. 25-28 — Worms Backfish Festival, Worms, Germany
Aug. 26-28 — Red Boot Roundup, Civic Auditorium, Gatlinburg, Tennessee
Sept. 2-3 — 12th Western S/D Festival, Hoedown Island, Natural Bridge State Park, Slade, Kentucky

(Please turn to page 90)

A ROUND-TABLE

INTERVIEW

With 26th National
Convention Planners



IN VIEW OF the increasing interest and sometimes concern over the Annual National Square Dance Convention, we recently sent to Steve and Dorothy Musial, General Chairmen for the 26th National to be held June 23, 24 and 25 in Atlantic City, New Jersey, a list of questions. These are based primarily on the three or four more perplexing areas of past conventions.

"What, if anything," we asked, "are the '77 hosting dancers doing in these specific fields?" Back came answers, not just from the Musials but from the various chairmen under whose direct supervision the several categories fell.

After reading the comments, and doing some additional research, we decided to present the results as they might appear in an actual press interview. So, turn on your imagination.

Present around the table are the Musials, the General Chairmen. To their immediate right are Charlie and Shirley De Santos, Chairmen for Housing and Registration and beside them Frank and Connie Evans, Business Chairmen. Next are Clayton and Nancy Kern who are serving as Program Chairmen for the 26th. And, finally Joe and Rita Botta, Assistant General Chairmen, whose responsibility is sound.

Question: To start things off, our first and perhaps most timely question, what is being done about sound? Time after time at past Nationals we have seen barn-like halls divided into smaller segments by cloth curtains where sound was totally inadequate.

Botta: Only two of the ten halls at the 26th will be fabricated. After having various

materials tested for quality and economy in the sound laboratories of U.S. Steel, in Pittsburgh, Pennsylvania, it has been decided to use homosite to erect floor to ceiling partitions for these two halls. The cost will be in the neighborhood of \$15,000.

Question: There have been times in the past when top sound equipment has been used but because it was set up unintelligently, it failed to supply good clear distinguishable sound. What steps are you taking to overcome this in Atlantic City?

Botta: Jim Hilton of Hilton Audio Products, will engineer the sound at the 26th, using Hilton equipment; sound in each hall will be supervised by Hilton associates. The cost, which includes rental of equipment and labor, is \$26,566.00, not including taxes.

Question: There has been a problem where union members, not square dance oriented, have operated sound equipment for the callers in a manner that proved to be disastrous. What is the situation in Atlantic City?

Botta: We do not anticipate union interference in sound control but, if necessary, the 26th will pay union members to stand by while Hilton operates the sound equipment.

Question: What about arrangements for sound in other than the dance halls?

Botta: All meeting rooms and afterparty halls will be sounded by members of the 26th Sound Committee using equipment leased from local area callers for approximately \$3,000.00.

Question: Let's ask Charlie De Santos about the Convention facilities.

De Santos: We have the largest dancing facilities on the East coast and all under the one roof with room to adequately dance 40,000 comfortably.

Question: Steve, can you compare this with past conventions?

Musial: The facilities in Anaheim, California were approximately 225,000 square feet, which you estimated "might have adequately held 25,000." The facilities in Atlantic City, New Jersey are 525,000 square feet; so based on your Anaheim estimate the 26th might adequately accommodate 50,000 dancers.

Question: In past conventions there have been problems where some of the better known, crowd-attracting callers have either been poorly or inadequately scheduled with the result that some of the key spots were filled by callers who are sometimes less than capable. We'd like to ask the Program Chairman, what steps are being taken in programming at the 26th to provide good balance and to provide the best possible program?

Kern: We will attempt to program all callers who register for the 26th National in time for us to meet our deadlines. Each caller who registers and requests a calling assignment will be sent a questionnaire. The questionnaire will be used to obtain background information about the caller. The questionnaire must be returned in order for the caller to be given a calling assignment.

Question: How are you deciding how to program the various callers?

Kern: We are contacting callers and dancers throughout the country, asking them to assist us in caller identification. We were hoping that CALLERLAB would help us in this area. However, we were informed that, at this time, they were not able to help.

(Editor's Note: There never has been a time at past National Conventions when a large number of those who are now members of CALLERLAB have not played a very prominent role in the conventions. At the Anaheim Convention there were 574 callers listed in the Convention program directory. Of these 166 were CALLERLAB members and an additional 103 were CALLERLAB membership candidates. There were 34 CALLERLAB members on the panels and 17 CALLERLAB members serving on the Contra programs. The CALLERLAB Board of Governors was also well repre-

sented with 16 of its total number of 25 at the National. If you put this on a percentage basis 47% of the registered callers at the 25th National Convention were members of or invitees to CALLERLAB. This year many CALLERLAB members will be filling out forms to help select callers to be programmed.)

Kern: We are reviewing square dance publications and making note of callers who are calling at festivals and special dances. From all this information we hope to give assignments that will provide enjoyment for the dancers and be beneficial to the callers.

Question: Are you using your local callers to help you in this?

Kern: We have met with our local callers' organizations. Their response, when asked to help us host the 26th, has been an enthusiastic "Yes," and they have agreed that the visiting callers would be considered first in the assignments for calling spots. The proper placement of a caller boils down to our having as much background information on him as possible.

Question: There's been some concern about facilities and housing in view of the election results last November permitting Las Vegas-type gambling in Atlantic City. What is the situation?

De Santos: Casino type gambling will not take shape for at least a year or two. However, with the coming of gambling to attract people, this fact should enhance the conditions of the existing hotel rooms.

Question: Relative to housing of delegates, we realize from your publicity releases and from the registration forms that there is a good supply of hotel accommodations near by. Is this still the case?

26th National Square Dance Convention
"World's Greatest Square Dance Event"



The regular Convention news bulletin page will reappear next month. We expanded the space devoted to the National Convention to four pages this month in order to cover these pertinent points that have been in the minds of many square dancers. We hope you enjoy them.

De Santos: We have 7,500 rooms assigned to our committee from member hotels and motels, all within 15 to 20 minutes walking distance of the main dancing area at Atlantic City Convention Hall. Jitney bus service also runs continuously every two to three minutes to and from the Convention Center. Additional hotel/motel space is available in adjoining towns all within a distance of five miles.

Question: What about places to eat?

De Santos: Restaurants in Atlantic City are found on the Boardwalk, in the hotels, on Pacific and Atlantic Avenues, every side street, and deluxe places are only minutes away by car or bus.

Question: At the recent convention in Anaheim, we were informed by members of the National Convention Executive Committee that if we wanted to find out how a convention spends its surplus money (providing there is a surplus), we had only to ask. What will be done with any monies coming from the 26th Convention? Will they be used for the promotion of square dancing?, and will a follow-up report on this be made after the big event?

Evans: Let me say first of all, that our financial goal is to break even with sufficient funds on hand to cover all outstanding bills incurred by each of the Committees. Fortunately, we have an extremely capable and dedicated Executive Committee. Each Chairman has been impressed with two directives. One is to do everything necessary to present a top quality convention, and two is to keep costs as low as possible. But let's go into the financial background of the Atlantic City Convention.

We started with zero funds, a General Chairman, Asst. General Chairman, Secretary, Treasurer and Business Chairman, and Ways Means Vice Chairman. It was the initial fund raising idea of Ways and Means to simply ask the Delaware Valley dancers for support in the form of \$20 donations per family. Approximately \$5,000 has been raised in this fashion. Phase two consisted of booster dances, one promoted by each of the four districts in the Delaware Valley Federation. These dances generated over \$15,000. As a result of these initial fund raising activities, the 26th National has been on a firm financial footing since its inception. And remember, if there is any surplus after the Convention, the first \$20,000

represents the direct efforts and support of the Delaware Valley dancers.

Now, look at the size and scope of our Convention. We are budgeting close to \$200,000 in receipts and about \$80,000 in disbursements.

Question: Excuse us if we interrupt, but people marvel at the fact that the greatest percentage of the labor at one of these Nationals is done by square dance volunteers. Have you any idea what this represents in terms of this year's Convention?

Evans: Yes, in the first place a business convention of this size would charge \$100 or more to attendees. An attendance of 20,000 would generate income of \$2,000,000. Comparing that to our budget of \$200,000 reveals that the volunteer efforts of the Convention Committee, callers and cuers has a value of upwards of \$1,500,000.

We originally estimated attendance of close to 20,000 dancers. We are revising this figure upwards to 25,000 based on initial registration results (14,000 plus by year's end). We also have budgeted 200 exhibitor booth rentals. These two activities will generate the largest part of our revenue. Offsetting these increases in income are the additional expenses we have contracted for in order to provide better sound and equipment, and to insure soundproofing. Our budgeted expense for sound, net of any recovery for sales, has been increased by \$25,000 and the erection of soundproof walls at \$15,000. Hopefully our increased revenues will offset these increases.

Question: What are your plans for any surplus that may remain after all the sound and fury of June, 1977?

Evans: Actually, it depends on the size of the surplus. Anything less than \$10,000 remaining would be directly turned over to our sponsor, the Delaware Valley Federation, with the proviso that a certain amount be maintained in a growing reserve fund in the event of a future convention bid. If a surplus remains that is greater than \$10,000, specific plans are to be developed, with the cooperation of the Delaware Valley Federation, to use the surplus funds in the four districts of the Federation. Projects such as sponsorship of square dance publicity, Thanksgiving Day Parade floats, National Square Dance Week activities, special class development and similar projects may be

funded. Pie in the Sky could even include the possibility of a Federation-owned square dance hall. However, you can be certain that the 26th National Executive Committee will have a strong voice in these decisions.

Question: Will there be a follow-up report made public relative to the finances and the uses of any surplus?

Musial: Square dancers and square dance organizations seem to have an inordinate interest in the distribution of possible surplus funds earned by National Conventions. We wonder if the same square dancers and square dance organizations interested in surplus funds would be equally interested in sharing the responsibility of a possible National deficit?

The National Executive Committee's position is, "The Convention host takes full responsibility for its financial success. No assistance or guarantees are received from anyone should there be a loss."

We agree with our Business Chairmen's statements, "that our financial goal is to break even," and if there is a surplus, "the first \$20,000 represents the direct efforts and support of the Delaware Valley dancers."

Question: The interest in the financial outcome of a convention by dancers, callers, publications, etc. is because all these folks, from all parts of the world, share in calling, publicizing and staffing these big events. No one is suggesting that you distribute any surplus differently — only that you let everyone know (1) if there is a surplus how it will be used for the benefit of square dancing, and in what manner, and (2) if there is a deficit, that you let it be known in the event that others may wish to help out in recouping any losses.

Evans: I feel there is nothing to hide, and full disclosure should be made to our Federation and any of the publications. Since no one receives any compensation, and since even reimbursed expenses, i.e. telephone and travel, etc., are minimal, people nationally should be made aware of the tremendous volunteer effort needed to put on a successful and quality National. We will, as we said, distribute a financial statement to the square dancing public and press when the business of the 26th is concluded.

Musial: The recent 23rd National did have a large surplus. As a matter of fact, their surplus was almost two and one half times greater than

the 22nd National Convention. The 26th National certainly hopes to have a surplus. But, unfortunately, there are many factors, over which we have no control, which determine whether we are successful or not.

The cost of the Convention is a major factor and you must realize that the cost is the same whether we have a registration of 10,000, 15,000, or 20,000 dancers. Naturally, more registrations mean a greater chance to end in the black. However, unlike past Nationals which paid the National Executive Committee 50¢ per registrant, the 26th will be paying 75¢. This 75¢ incidentally, is deducted regardless of whether it is a full three-day registration or only a one or two-day registration.

Some Cost Comparisons

Included in the cost of a Convention is rental of hall facilities and sound equipment, costs which vary from convention to convention. Here are some comparisons of recent past Nationals:

| | Hall Rental | Sound |
|------|--|--------------------------|
| 22nd | \$8,475.00 | \$18,773.52 |
| 23rd | \$6,000.00 | \$ 5,497.73 |
| 24th | \$6,200.00 | \$17,000.00 (est.) |
| 25th | (final financial report not available) | |
| 26th | \$21,525.00 | \$20,000-\$30,000 (est.) |

Since revenue from registrations alone do not defray the cost of any convention, other avenues of income are necessary. Such extras as how many cook books, etc. are sold and how reasonably they can be produced help the profit column. The 22nd and 23rd Nationals purchased printing equipment and printed all their materials with the exception of the official program book. So, for instance, the printing of their cook books, which sold for \$2.50 each, cost them 30¢ to 45¢ a book to print.

☆☆☆

Thank you for talking with us. We hope the answers will prove to be enlightening to all square dancers and we look forward to a very successful 26th National Convention. We look forward to writing the final chapter with a story on the directions you take in putting any surplus back into the square dance activity.

LADIES ON THE SQUARE

AN IDEA FOR PETTICOAT STORAGE



CHARLIE AND MARY BELLE ROBBINS of Encino, California, active square and round dancers, recently faced up to the problem of petticoat storage and decided to handle it in an efficient, attractive and out-of-the-way manner. Taking a look at the walk-in closet off their bedroom, they decided that one wall would make an excellent area to store several petticoats, making them available and yet dust-free.

First, one clothes rod was lowered so that it hung just dress length above the floor. Then starting approximately 2 inches above the rod, a $\frac{1}{2}$ " plywood shelf was run the full length of the wall. A second shelf was added 11 inches above it and a third shelf another 11 inches above that. The shelves were 14" deep.

Every 11 inches, Charlie nailed on a $\frac{1}{4}$ " \times $\frac{1}{2}$ " strip which had been grooved $\frac{1}{8}$ ". He suggests

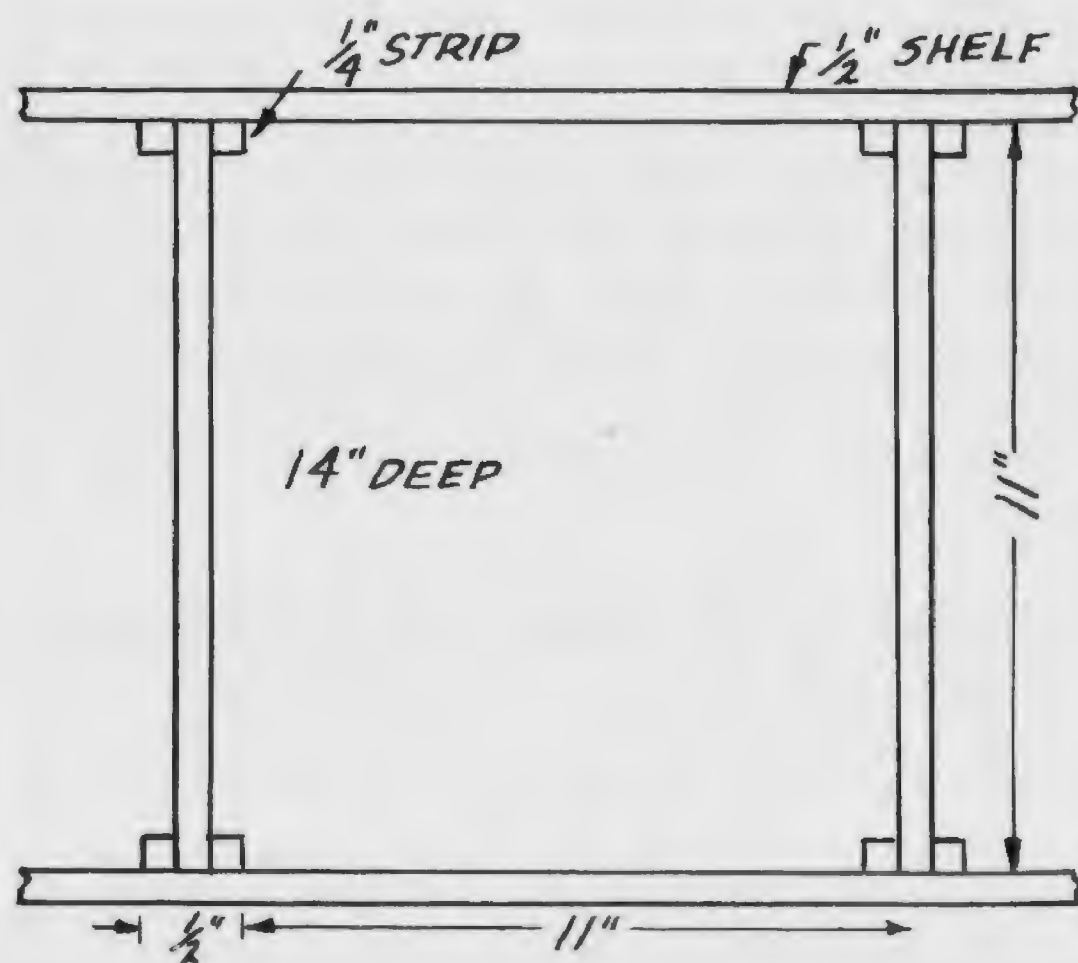
that one-quarter round, grooved in the same manner, would also work. Slots of masonite (or you could use plywood) $\frac{1}{8}$ " thick were cut to fit and slid into each groove, making cubbyholes 11" \times 14". In their closet, the Robbins were able to build about 16 cubbyholes on two shelves. The top shelf, a bit high for easy accessibility, was left for hat storage.

Careful sanding and painting completed the project.

Each petticoat tucks into its own bin and it's a quick decision to coordinate a petticoat with a dress when it's time to dance.

Square dance dresses hang directly below the petticoat storage area.

This type of storage could be limited to one bin, to just a few, or to as many as wall space will allow.



DISCOVERY

DEPARTMENT
FOR NEW
SQUARE
DANCERS



DEAR NEW DANCER:

WHERE HAS the time gone? If your classes started last September or October it may be that you only have eight or nine lessons yet to go before class time is over. What then? "Where do we go from here?"

You'll soon discover, if you haven't already, that your time in class serves as an indoctrination period to square dancing. You will have been taught 75 or more basics and you will have had many good times and met some fine people, all in the process of becoming square dancers. As in the case of bowling or golf or any number of other recreational activities, once you have learned the principles of the "game" the next step is to get in practice time, to dance as much as you can in order to sharpen your automatic reaction, to get to that place in square dancing that the driver of a car reaches when he no longer thinks "this is the foot I use for the brake," "this is the hand for the turn signal," "let up on the accelerator in making the turn, etc.," and driving becomes instinctive and automatic.

For some of us, reaching this point in square dancing comes quickly; for others it takes more time and more practice. For any of us it just stands to reason that once we have the fundamentals down pat, it's important to square dance on a regular basis. The best solution is to become a part of a club — to join one already in existence or, if this is not feasible, to become a part of a new club. Frequently callers will have workshops at different levels and clubs that provide dancing exposure and practice for the person just out of class who needs continual drilling in order to become more proficient.

Check your caller to see where such groups exist. Perhaps he has already made announcements regarding future possibilities. It may be that your class is sponsored by an existing club that has its sights on inviting you and the other class members to join it.

A handy guide for those interested in starting a club of their own is "The Organizational Handbook" (published by The American Square Dance Society, 462 North Robertson Boulevard, Los Angeles, California 90048, 50¢ a copy postpaid).

You've already discovered the pleasures to be derived from square dancing; when your class days come to an end you can look forward to additional pleasure in continued dancing.

Sincere Appreciation

Have you ever stopped to reason *why* you clap at the end of a call? The reaction of spontaneous applause has been traditional in square dancing and it expresses many things.

First of all is the uncomplicated joy and pleasure realized by a dancer who has been pleased with his own performance. Perhaps he's also saying "thank you" to the others in the square with whom he has shared this dancing experience. Not to be overlooked is this opportunity for him to say thank you to the caller.

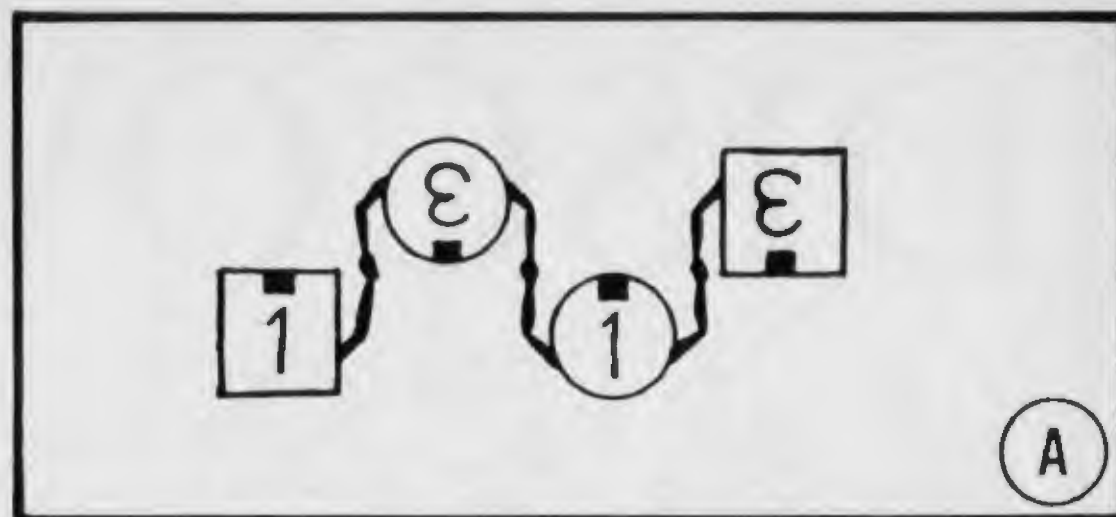
We have always felt disappointed a bit and let down when participants in a square dance have not vocalized or shown in some exuberant manner their joy in dancing. It doesn't need to be an overly dramatized stamping of the feet or rebel yells that do not always ring with complete sincerity, but good applause goes hand in hand with a much enjoyed activity.

There are moments when floor reaction needs to be at a low key. These are the times when a caller's commands must be heard in order to be understood and followed. Poorly timed whoops and hollers can obscure the calls and detract from the pleasure of your fellow dancers.

This whole business of saying "thank you," whether by applause or by a word to each of the dancers in the square, can add to your enjoyment just as it will to the enjoyment of those with whom you dance. And don't forget the caller and the caller's wife or husband. Somebody or many somebodies went to a lot of work in order that you may have an evening of fun, the person making the coffee, the dancer missing a tip or two to stand at the door as a "greeter," the club president. Much of their thanks comes with having the opportunity to share in these responsibilities, however, it still is nice to find time to say thank you to them also.

HOW WE DANCE

Frequently a dancer finishes his lessons having been taught the principles of the 75 basics only to be tripped up by some of the smaller *fine points* of dancing. One good example is in counterplay. This involves compensating where otherwise inactive dancers find it necessary to move, get out of the way or



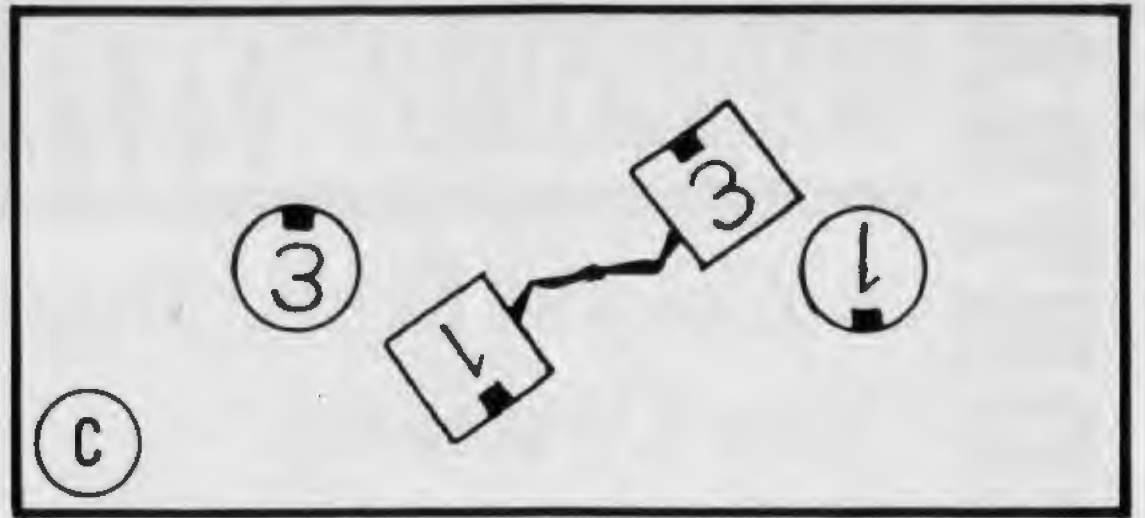
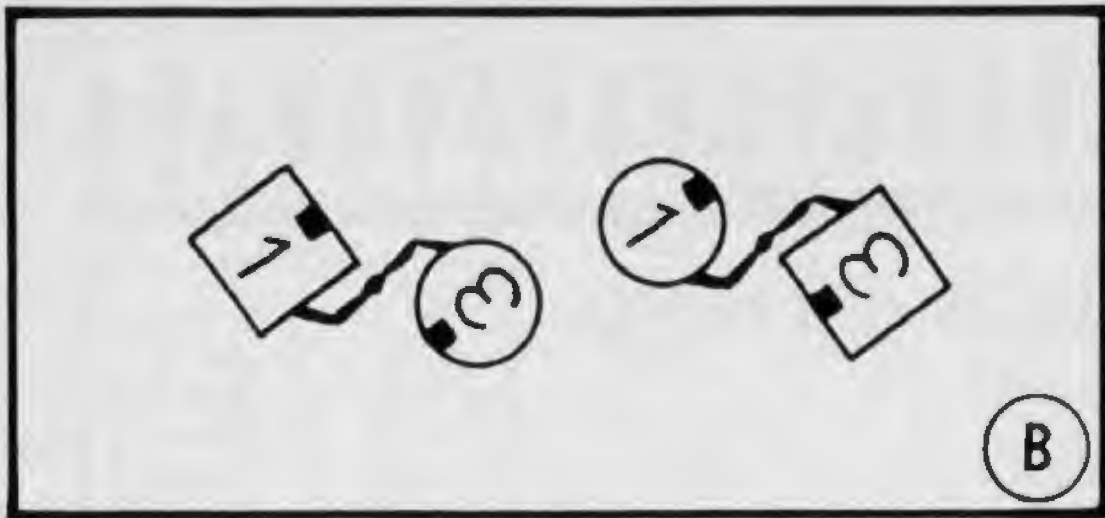
adjust. Here's an example.

Let's say that you are one of four dancers in an ocean wave (A) doing a swing thru. The wave breaks in the center and the two couples turn first by the right (B) half way around. Then those in the center turn by the left, half way around (C) and a wave is formed once again (D).

At this point let's say that the men trade (E) and then run right (F) around the lady. This is one point where the compensating is important. The ladies *must* move *in* toward the center (as shown by the arrows in the diagram) to make room for the men to move around them and to the outside (G).

At any time in a square where you have the head two couples passing thru, separating and going around one, the sides or inactives keep equally busy adjusting, moving forward, back, to one side or the other in order to keep out of the way. This is something that needs pointing





out by the caller/teacher early in a dancer's experience. As a dancer, you will notice now that you have been dancing for several months this reaction is becoming automatic. It's simply when we forget to adjust that the dancing becomes awkward, people bump into each other and, by not adjusting, extra steps need to be taken and the dancers will tend to drop behind the calls.

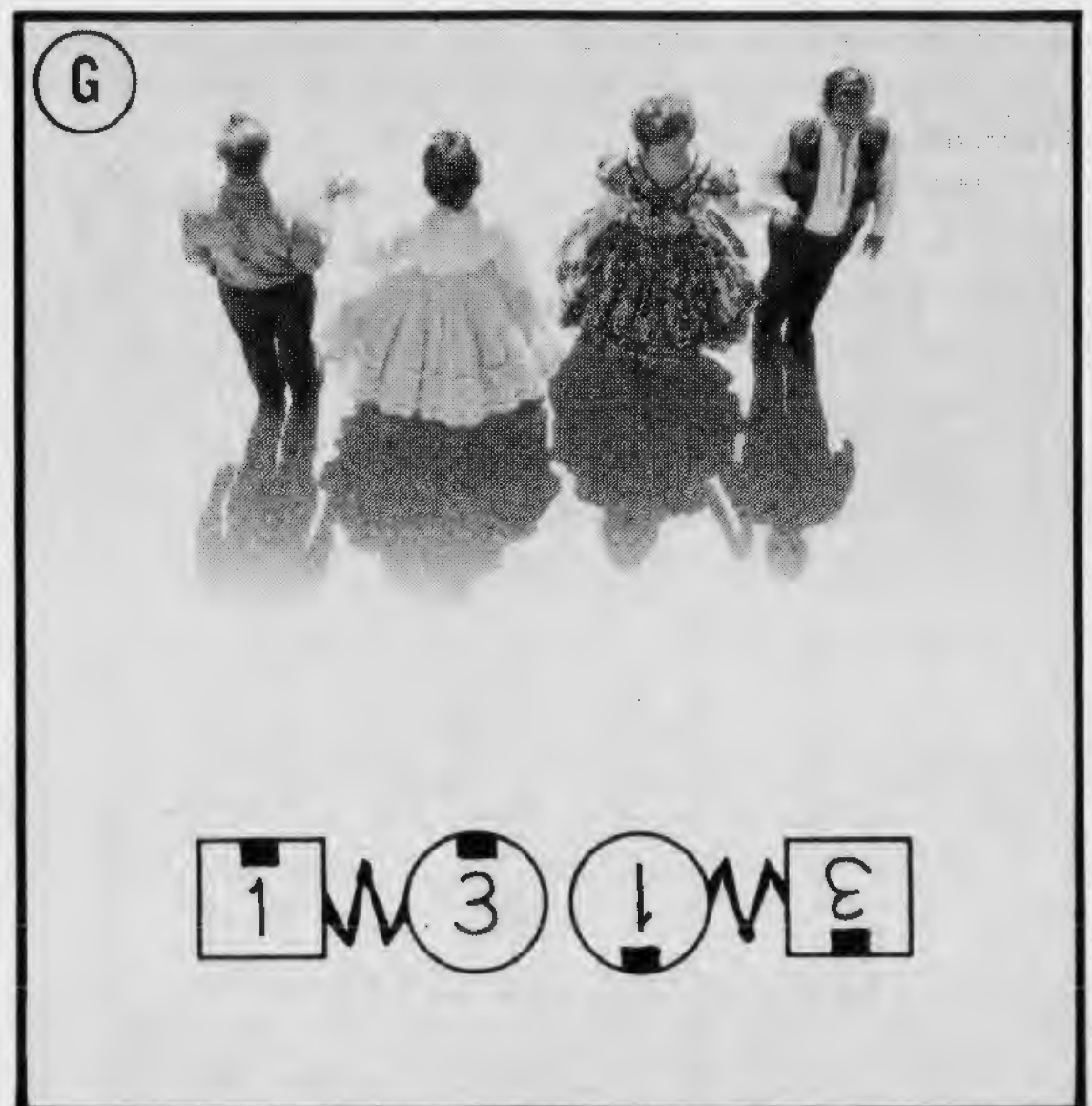
Other Trouble Spots

Your caller may have pointed out, or you may have discovered for yourself, certain places that are a bit tricky. One of these is the square thru. Remember the rule: Give your right to the opposite, pull by and turn a quarter in to face the person beside you. A full square thru calls for four hands: a right pull by and turn, a left pull by and turn, a right pull by and turn and a left pull by. On this last pull by there is no turn. You are facing directly ahead in position for whatever the caller may tell you to

do next. In a three-quarter square thru you pull by three hands and do not turn after pulling by the third. *Turning at the wrong time or not turning when you are supposed to puts you out of position.*

If you find that the squares you dance in are continually falling apart at specific points, check. The problem might be yours.

Remember, it's not enough to simply have both hands out and ready for someone else to come and turn you; there just isn't time. If you're not sure of any of the basics check your Basic Movement Handbook or let your caller know that you're having a problem. Perhaps he has discovered this already and if it's something the entire class is bothered with then he will spend a little additional time in class or, if everyone else seems to be getting the movement, your caller may work with you a few moments between tips or just before or after class to help you catch up.





A Unique Duple Minor Adds a Tricky New Dimension

TO THOSE who have been collecting contra descriptions over the years — picking up a book of calls here, a single description there — it becomes apparent that some contras bear strong resemblances to others and with only a slight change of sequence or basics they acquire a different title. We've danced line dances that were familiar to us, with possibly just the change from a half promenade and a right and left thru to a star by the right and a star by the left.

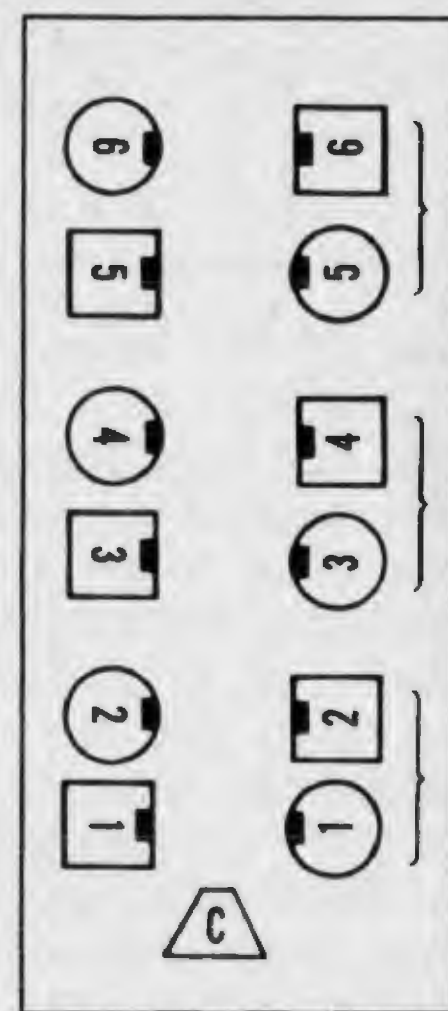
There are other times when there appears to be more than one way to do a contra, which makes one think that the dance may have originated in one area and then, as it found its way to another community, the pattern may have been forgotten and simply introduced to the best of the caller's recollections.

We have two calls for the Nova Scotian. One description (51) is given in the SIOASDS Caller/Teacher Manual for Contras, by Don Armstrong. The other was sent to us by Glen Nickerson, of Kent, Washington.

Because the Nova Scotian has some elements that are a bit different we thought we'd spend a little time on it this month. Due to its rather unique pattern, we're using a combination of the two descriptions.

This is a duple contra with every other couple active and crossed over. Now, let's isolate the first two couples in our contra line

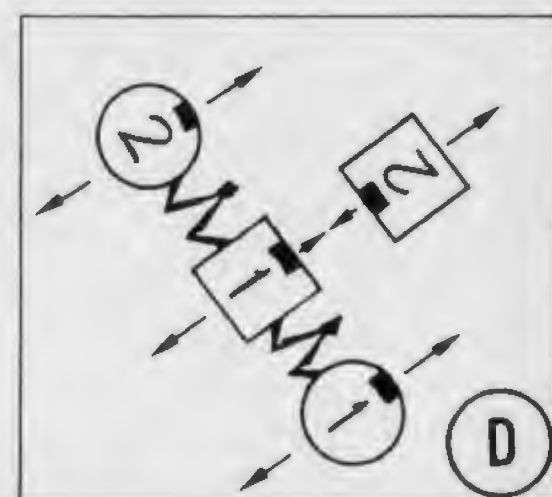
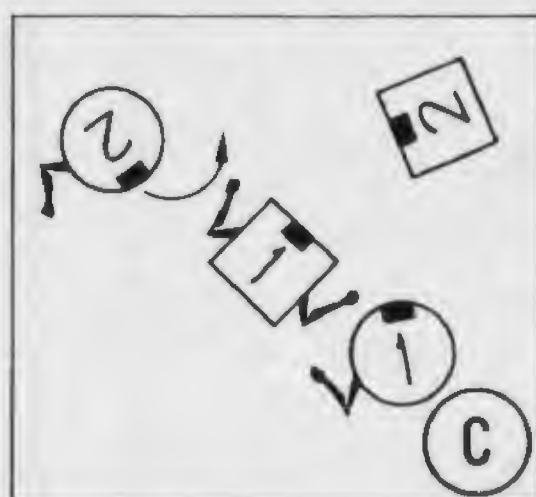
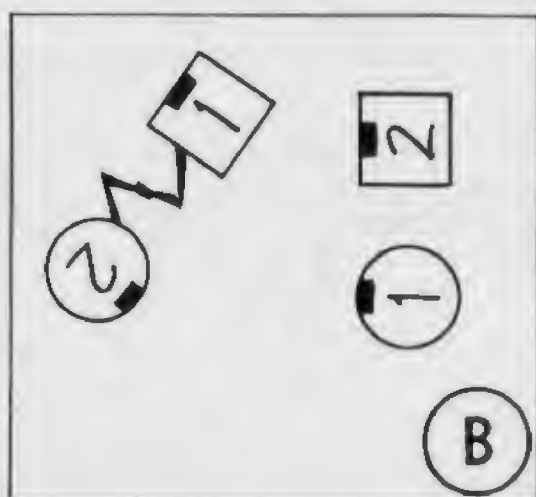
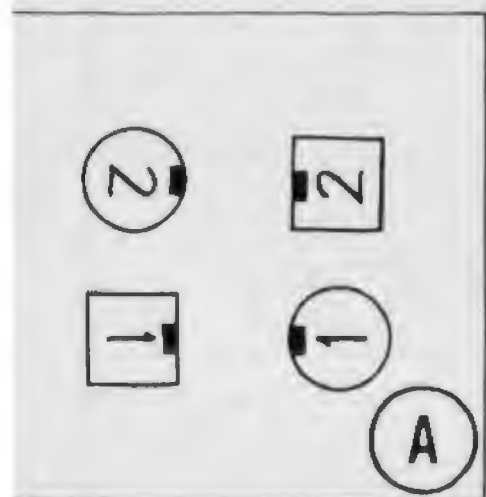
This is the setup for a duple minor contra with every other couple active and crossed over. We show them in groups of twos, the way they will be working in the Nova Scotian.



(A) and follow them. The active man and his corner turn with the left hand (B) about five steps or until the active man is facing diagonally across to the inactive man. At this point the corner lady does an independent left face turn (C) and ends to face in the same direction as the active man. The active man picks up his partner and they end in a line of three (D) facing on the diagonal toward the inactive lone man.

Continuing on, the line of three "chases" the lone man four steps diagonally out and *then*, with the three backing up and the lone man moving forward, they retrace their steps. On steps 7 and 8 the line of three adjusts itself to face down the contra line and, leaving the inactive man in place, the three move forward (E).

After moving toward the foot of the hall, the ladies face each other and, without drop-



ping hands, the right hand lady makes an arch with the active man and moves forward and around as the lady on the left passes under the arch (F), ending with the same hands still joined and the line of three now facing up (G). The line moves up toward the head of the hall and, when alongside the inactive man the active man releases handholds with his opposite lady, backs up into his line (H) and the two ladies chain from one line to the other thus returning them to their correct sides. The balance of the calls are quite descriptive.

Unusual in this particular contra is the action of three dancers moving down the hall and doing what in traditional square dancing is called "Right hand over and the left lady under." Also unusual is the aspect of the diagonal motion out and back. This contra makes an interesting floor pattern when demonstrating contras to others.

Here is the dance:

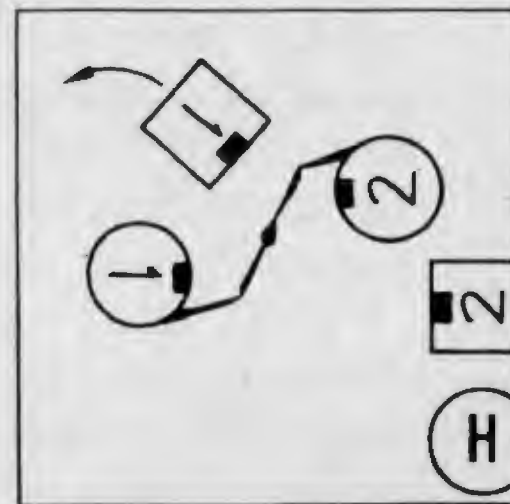
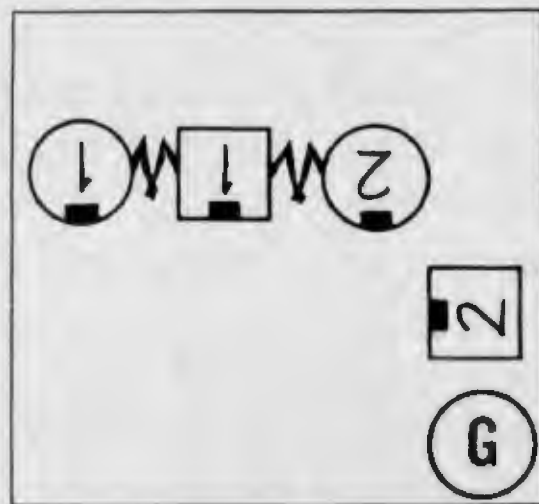
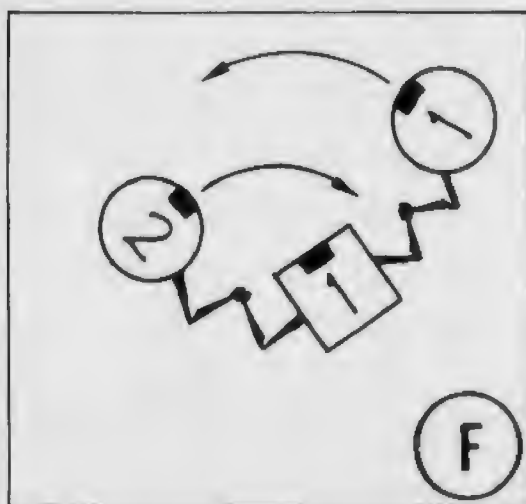
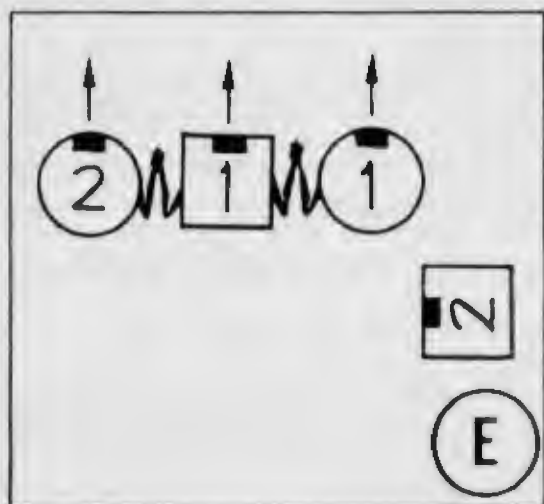
NOVA SCOTIAN

By Maurice Heneger

Formation: 1, 3, 5, etc. active and crossed over
 — — — **Active men allemande left below**
 — — — —, **Forward three and three fall back**
 — — — —, **Down the set three in line**
 — — — **Right lady high, left lady under come back**
 — — — —, **When back in place the ladies chain**
 — — — —, — — **Circle four**
 — — — —, — — **Right and left thru**
 — — — —, — — **Right and left back**

An alternate way of dancing this is to start by having the active man and active lady turn by the left in the center of the set. After about five steps the man will independently left face turn, pick up his corner on his left and his partner on his right and then from (D) on continue with the dance.

— — — —, **Actives turn partner left**
 — — **Men turn back, pick up your corner and forward three**



We got started last month with suggestions for records you might want to be on the lookout for where contras are concerned. Here are a few others, including some recorded right here in the United States. We might also mention that Jimmy Shand isn't the only Scottish band impressario who puts out good music for contra dancing; we'll list some of the others.

SOME LP'S FOR CONTRAS

MISTWOLD — Canterbury Country Orchestra

F&W F75-FW-5

One of a series of LPs with Dudley Laufman, recorded in the U.S.A. We like the title tune for Doubtful Shepherd

THE SOUND OF SCOTLAND — Jim MacLeod

Golden Guinea GGL 0314

Reel of the 51st Division works well

MY SCOTLAND — Jimmy Shand
 Capitol T-10014

A "must" for all contra callers — if you can find a copy. An excellent Duke of Perth (Reel) and others

A SCOTTISH FANCY — Jimmy Shand
 EMI-WAVERLY SZLP 2125

Good balance on the entire album

SQUARE DANCE TUNES — Fireside String Band

F&W F75-FW-6

Tony Parkes, who wrote Shadrack's Delight Contra, heads this group out of Massachusetts. Good variety

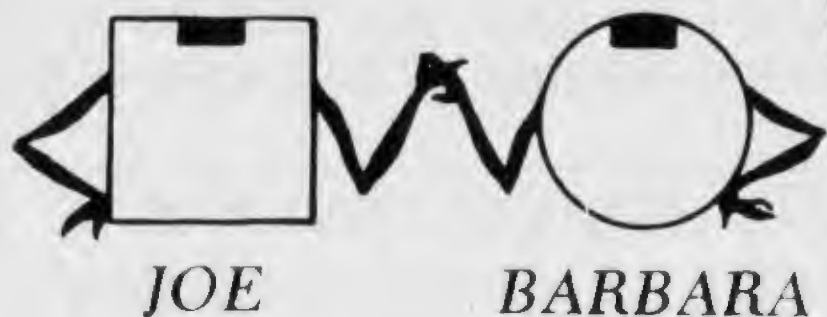
DANCING THRO' SCOTLAND — Max Houlison

Golden Guinea GSGL 10481

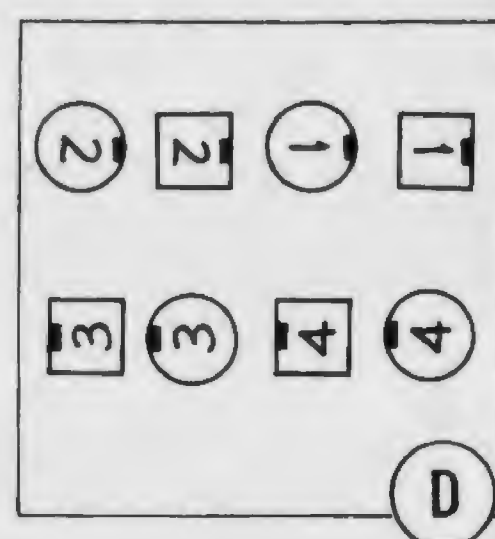
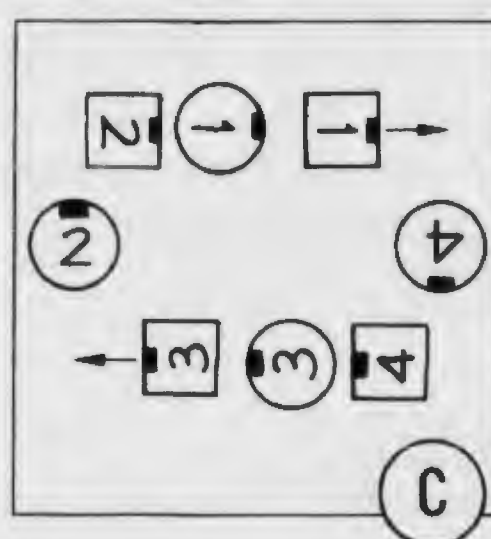
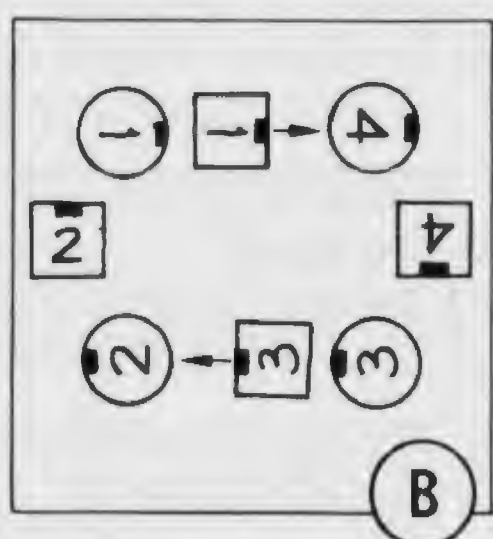
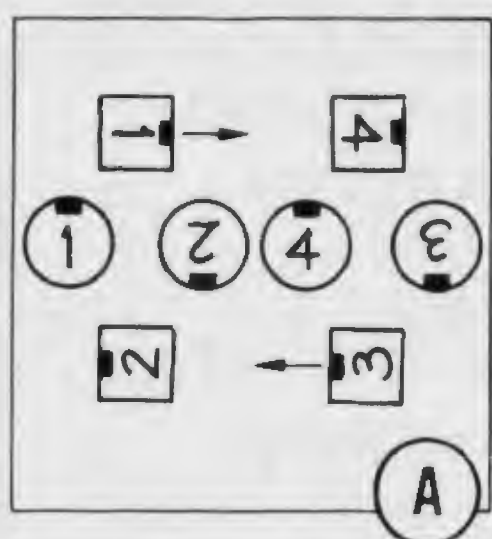
Several good medleys of Jigs and Reels

TAKE A GOOD LOOK

a feature for dancers



Here's a flowing little movement called *Unwrap the Diamond*. See page 51 for some examples.



JOE: We've workshopped this movement a couple of times recently and we like it. However, our impression is that it's a gimmick movement and the caller may have to give us a refresher walkthru each time he uses it.

BARBARA: The name of the movement does a good job of identifying it. The way we've done it is from a pair of identical diamond formations. In each instance there are two dancers in each of the twin diamonds who are facing *into* the square; all other dancers are facing out. In our diagrammed example these are men one and three (A).

JOE: It's a game of follow-the-leader. Our two active men (the "leaders") simply lead the others down a line (B), in a sense unwrapping each of the two diamonds.

BARBARA: As each person moves forward, or in effect circulates, down the line (C), the others move around the diamond until both diamonds have been completely unwrapped and the dancers end up in single file, side-by-side columns. From here they can "face in" to form route lines or follow the next command (D).

JOE: There are a number of ways to get into the twin diamond setup and one our caller uses starts from two-faced lines of four. Then the centers simply turn or cast three-quarters. Or,

from two parallel ocean waves he may have everyone do a single hinge and split circulate once and a half.

BARBARA: Don't forget this one: Heads lead right and veer left to a two-faced line, centers hinge or, centers trade and a quarter more. There are so many "diamond" movements that have come out and we think they're fun to do.

JOE: As you can tell, we've tried to vary these columns each month, making certain that we talk about each of the Quarterly Movements as they come from CALLERLAB. We then select other movements, either new "discoveries" or we dwell a bit on some of the older movements in the other months.

BARBARA: It's amazing, but there are a number of mainstream movements that almost certainly will disrupt a floor if a caller springs them on unsuspecting dancers.

JOE: One of these is fan the top. Dancers have little trouble with spin the top and most experienced dancers have done fan the top many times, but perhaps not frequently enough to accomplish it without a slight hesitation.

BARBARA: If you've had similar experiences, let us know. We'll try to include some of your suggestions in coming issues.

The Dancers

Walkthru

BEGINNER CLASS DILEMMA HERE'S ONE SOLUTION

IN THE FEBRUARY Walkthru, the question was posed as to how do you handle beginner dancers who never seem to master the basics. Here is one answer from Sharon Kernen of Southern California.

Every caller/teacher is aware that a square dance class is not a happening which comes off without its share of problems. Fortunately most of these obstacles can be met and successfully conquered with a bit of reasoning, common sense and experience.

What do we do about dancers who are not able to keep up with the rest of the class? Often these turn out to be some of the nicest people we've ever met. They are openly congenial, usually willing to help and, above all, have an overwhelming desire to be accepted. They don't fall into the category of the new dancer who needs just a little extra walkthru or a little work on the sidelines to be able to execute the commands properly. No, they create one of those rare circumstances where they just never seem to grasp the meaning of what is being taught and never seem to recognize the rhythm of the music. As the class progresses, they fall further and further behind and eventually the other dancers avoid dancing in their square. It becomes evident that by the time of graduation they will not be capable of participating in club-level dancing.

We are faced with the responsibility of two conflicting principles. We must consider the good of the club and the dancers who belong there; at the same time it is not fair to thrust a couple into an experience which will become a disappointment and an unpleasant situation all around. On the other hand these people could be loyal, backbone club members; they are enthusiastic and happy people and their attitude would be good for square dancing as well as square dancing being good for them. Our

responsibility, as a leader, is to try every possible solution which would lead to their inclusion in the activity.

Here are some of the ways we have tried; sometimes they have worked; sometimes they haven't:

- If our schedule permits add 15 minutes to the beginning of each class as an extra drill for them. Try to find three other class couples who are willing to come early and help out.

- If enough club angels are present at the class, split the couple up and place each with a thoroughly experienced partner. Sometimes dancing with someone other than their spouse is just enough incentive to encourage them to tune up their thinking caps.

- If one is available suggest they participate in two different beginners' classes that parallel in teaching progression. Sometimes hearing a concept presented in two different ways assists them to grasp a meaning.

- After completion of the class, immediately enroll in another beginners' class. This is often most effective for as their confidence is established, they are able to concentrate more completely.

Sometimes we find it takes a combination of these suggestions and although it takes extra effort and a good deal of tact, it has real meaning when we can include one more couple in an activity which will bring them enjoyment and fellowship through the years ahead. Whatever steps we take, we find the most important thing to remember is to be gentle, considerate and thoughtful of their feelings.

For some additional ideas on helping a beginners' class, turn the page and read the article on Bringing in New Club Members. Ideas on cellar sessions and taping are shared here.

The WALKTHRU SQUARE DANCE DOLL DECORATIONS

Sam and Sally welcome dancers to Minnesota's 25th State Convention.



LOOKING FOR AN EVER-AVAILABLE, always-smiling square dance couple to greet your guests or to stand on your stage or to become

HOW DO YOU BRING IN NEW CLUB MEMBERS?

THIS MONTH WE TRAVEL to Rochester, New York, to visit the Triggers Square Dance Club and see how they attract new members to their group.

Dancing for 13 years, the Triggers meet every Tuesday at a local school and dance what they term the Mainstream Plus level. A new beginners' class starts each January, meets once a week until summertime when it continues on alternate weeks, returns to a weekly schedule in fall and graduates in November. A total of 36 lessons plus get-togethers with the parent club and some special square dance activities are included.

All graduates from the class are welcomed into the club if Tuesday night is convenient for them; if not convenient the caller tries to place them in another local club. Singles are invited to join as long as they come as a couple; strictly solo dancers are referred to local singles clubs.

For that problem couple who may have difficulty in the learning process, a "cellar session" is conducted. The club caller sets up

club mascots? Here's an idea that was designed by Maynard and Joan Doeden and Ken and Gloria Jenkins of Bigelow, Minnesota, for the 25th State Convention.

Your Ice Cream Parlor

It all starts at your local ice cream parlor which you'll want to frequent often to make good friends with the proprietor. Why? Well, first to enjoy the ice cream but more important to see if he'll save his round, cardboard, five-gallon containers for you. These make the unseen base for our couple.

Procedure

Depending on the height of dancer you want, stack the ice cream containers and tape them together securely. But first add sand to the bottom one for weight and stability.

Tag board is attached for the faces with features painted on. Fake fur is added for the hair.

The man's clothing is a tube of material with specifics such as shirt front, belt, etc. being added by a magic marker. The lady's outfit is an elongated peasant blouse pattern, sewn to fit, with a wide ruffle added at the bottom and a ribbon sash at the waist.

The Turkey Trotters of Worthington, hosts for the Convention, attached cardboard name badges which duplicate their club badge.

one or two squares in his basement on a night convenient to all. In addition those club couples who may have missed dancing due to traveling or to illness are invited to the "cellar"

The caller also encourages the class to tape the beginner classes and then to listen to the tapes at home and to practice to them with a square in between classes.

Any couples outside the beginners' class wishing to join the club make their desire known to one of the officers. At that point they are asked to dance at least two weeks with the Triggers and then are voted on. Upon acceptance any guest fees they have paid out during this time are pro-rated toward the yearly club dues, the dues being figured by the number of club members and dances from January through May and from September through December.

As a new class joins the club, all members take the responsibility of being a welcoming committee and the absorption of class to club appears to work smoothly and happily for all.

RESPONSIBILITY OF THE TREASURER

PERHAPS NO OFFICE in a club is so easily defined as that of the Treasurer. Purely and simply, he handles the money.

Monies may come into a club via donations at the door, via yearly dues and via special money-raising activities. Depending on the scope of a club's financial activities, the Treasurer may be an individual or he may have a subcommittee to assist him.

Some clubs operate under a very simple system where a container of some sort is in evidence to receive donations from the dancers. If this is the case, the only job of the Treasurer will be to tally the "take" at the end of the evening, bank the money and pay what expenses he is directed to.

However if the club operates with a sign-in sheet or check-off list, the Treasurer will want to be at the spot where collections are made to accurately record the donations, properly crediting the person giving. Should the club also work with dues, it may fall to him to contact members who forgot to make their payment.

A balance sheet for a club can be simple but it is important that it be accurate. A record of income and expenses is helpful for: (a) making a yearly budget, (b) deciding on what is needed in the way of dues or entrance donations, (c) planning a special party by looking back to see what was expended previously on a similar project, (d) showing an increase or a decline in membership and (e) as a historical record of the group.

Whether such records might ever be needed for tax purposes cannot be guessed, but, needless to say, if records exist there's never any question as to what was received and what was spent. Also in some areas the ability to show that an organization is non-profit and that it just makes ends meet often sways a school district or a recreation association to permit the continued use of its facilities.

A Treasurer should have convenient access to a bank to deposit and withdraw funds and to establish a checking account if the club needs warrant one. In addition a Treasurer will want to make sure he has ample and appropriate change with him at each dance.

No need to mention the wisdom of selecting a person who is trustworthy as the great percentage of all square dancers tip the scales easily into the balance of honesty. However,

The WALKTHRU

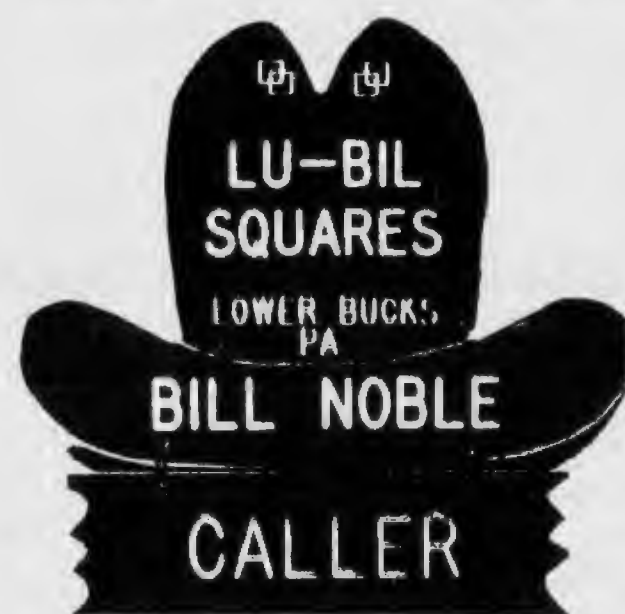
the few clubs which have had bad experiences with the misuse of club funds would be the first to proclaim: "Know the character of your Treasurer; he will have complete control of YOUR money."

A DELIGHTFUL COOKBOOK

The Cathedral Squares Square and Round Dance Club of New Zealand has put together a recipe book filled with more than 250 delightful suggestions from local club members as well as dancing friends afar. Anyone interested in cooking will enjoy browsing through its pages and those people interested in typical dishes of an area will be charmed by the recipes for Scones, an English Pork Pie or a New Zealand Jam Tart, to mention just a few items. A handy conversion table to metric measurements and celsius temperatures is included. While some ingredients may not be readily known to readers in other continents, it appears that common sense will find available substitutes.

The club hopes to purchase a special typewriter (costing \$1200.00) with the proceeds of the sale of the cookbook. Anyone interested in obtaining a book should write directly to Gwen Nuttall, 236 Knowles Street, Christchurch 5, New Zealand for cost and postage.

BADGE OF THE MONTH



How nice to see both husband and wife in a calling team recognized on a club badge! The LU-BIL Squares from Lower Bucks, Pennsylvania, are named after Lucy and Bill Noble who have been with the club since its inception in 1970. Working closely each year with beginners right through the club program, the Nobles are appreciated by all the members. An outline of a tall Western hat serves as the shape of the badge.

SQUARE DANCE DIARY by a square dancer



There's hardly ever a time when something unusually newsworthy isn't happening in this intriguing

WORLD OF SQUARE DANCING

"HE'S BEEN ON THE PHONE LIKE THAT EVER SINCE HE DREAMED UP THE IDEA"

"IT'S HIS LATEST CABINET APPOINTMENT"

We invite you to send in your suggestion for a scene in the Square Dance Diary.



Selecting ROUNDS of the MONTH

THERE ARE MANY advantages to be gained through membership in a round dance leaders' association — advantages that apply to the dancers as well as to the leaders. Perhaps one of the most important of these is the uniformity achieved when the leaders band together and choose dances each month that are to be taught and used by all teachers, particularly at square dances. Becoming a member of such a group gives each leader the opportunity to cast his or her vote for those dances that are particularly appealing to the individual teacher.

Of course, casting a vote doesn't always mean that every teacher will "win" in having

his choice selected by the majority. At the same time it doesn't always follow that the best of the material available is chosen by the group.

Each teacher is an individual; each has his own particular likes and dislikes, and each is swayed by his own convictions. What appeals to one person doesn't always appeal to the majority and certain aspects of a particular dance, pleasant though they may be to some, may not "turn on" others.

When selecting new material for rounds of the month, most usually a couple will show the dance and, if it is accorded a sufficient number of votes, it is later taught to the group by the same couple. There are so many variables, so many things to look for when watching a demonstration, that making a wise selection can be difficult.

Everyone would agree that some couples have the ability to "sell" most any dance they choose to show. They can make a poor dance look good and a hard dance look easy. It is a wise teacher who will take this into consideration when voting for a particular dance.

One thing that seems to carry a great deal of influence with some teachers (and dancers, too) is the choreographer — the couple or individual whose name appears on the cue sheet as the originator. While there are some who have the innate ability to almost always achieve that perfect blend of steps and music that is essential to a good routine, there are many who are not so blessed but who still have a creative urge.

Music is another important factor. Many poor or just average dances have attained some degree of popularity strictly because the music to which the routine has been written is exceptionally well done. On the other hand, good routines composed to an inferior musical

ROUND DANCE POPULARITY POLL

As you have noticed, several months ago we eliminated the list of Round Dance Best Sellers (along with Square Dance Best Sellers) from our Record Review section. This month a revised polling system has been initiated (see Hotline, page 5). Any round dance teachers or leaders in the field who would like to help us with this monthly poll are invited to send us a list of what they consider to be the five "hottest" current round dances. In order for the list to reflect a true picture of the popularity of current dances and to be as unbiased as possible, we request that choreographers do not include their own dances in the information submitted. If it's a popular dance others will send it in. We'll assume that the rounds you list will be square dancers' rounds unless you put an "A" (for advanced) beside the more difficult ones. To be counted in our May tally, your postcard with selections (and your name) should reach us by March 25th. Thank you for your help in this project.

arrangement or recording seldom do well.

No matter how well the dance looks or how great the music, the only way to determine the virtues or faults of a routine is to dance it. It may look very pleasant but it must also "feel" pleasant. Dancing the routine is the only way to determine if it fits the music, if the dance flows or if it has awkward spots.

When the time comes to choose a round of the month, a teacher must apply all the objectiveness he can muster in making his selection. He must forget how lovely Mary and John Doe looked as they showed the routine. He must consider the music for, after all, that's what dancing is — moving to music. He should not be concerned about who composed the dance. Joe Smith may have written a number of good routines, but Joe Smith can make a mistake, too. And before the teacher casts his vote for the round of the month he should analyze the dance and look for spots that may give dancers trouble.

Like callers, round dance teachers have a

responsibility to the dancers to select the best possible material. They must keep in mind that they have had a great deal more dancing experience than many of the dancers, particularly those who are just beginning to round dance, and they must try their best to select dances that will fit the experience level of those who are depending on them to make a wise choice.

Dancers have responsibilities also. They must remember that if a real "dud" is chosen as round of the month, it is done so by majority rule and they should not place the entire responsibility on *their* teacher. They must also keep in mind that teachers are subject to human frailties and can make errors in judgment.

While it may be true that there are those in the field of teaching round dancing whose goal is self-glory or financial benefits, the majority are hardworking and dedicated individuals seeking to further the activity by bringing to their dancers the very best material that is available.



*Charles and Alida Lugenbuhl —
Jefferson, Louisiana*

SINCE MUSIC has always been a part of their lives, it was only natural for Charles and Alida Lugenbuhl to become active in round dancing. Both have studied ballroom dancing, music and voice. They have sung in church choirs and neighborhood concerts. Charles has sung for weddings, given voice recitals, and has sung with the New Orleans Symphony Orchestra. Alida's musical background also includes playing the clarinet and the piano.

Charles and Alida started square and round dancing in 1964 and began teaching round dancing in 1966. They are leaders of two New

Orleans area round dance clubs and are members of The Greater New Orleans Round Dance Teachers' Council, the Dixie Round Dance Council and one round and one square dance club.

In addition to teaching at their two clubs, they have attended clinics and conducted workshops and presented exhibitions at festivals. They conducted the round dance segments of the Louisiana State Square Dance Conventions in 1973 and 1976.

Both have held office in local square and round dance clubs and Charles is the past president and Alida the past secretary-treasurer of the Greater New Orleans Round Dance Council.

Their choreography includes both club and exhibition dances. Some of these are "One Lonely Night," "So Fine," "Wherever We Go," "How Sweet and Lovely," "Rhumba Tropical," "Poema Tango," and "Esa Es La Mona Cha Cha."

Charles is in the insurance business. Alida is a housewife. She likes to sew and especially enjoys making her round dance dresses. Home for them is Jefferson, Louisiana.

• Chapter forty-five

Callers Textbook

The Basic Formations of Choreography

By Jack Lasry, Miami, Florida

YOU MUST BE WELL VERSED in many areas to be considered a capable club caller. Once the basic skills of calling are mastered and you *sound* like a caller, then you must prove that you have the ability to create an interesting dance program that dancers can enjoy. They must become confident that you will bring them back to their partner and proper corner. There are a number of techniques available to callers for keeping track of the dancers — memory, sight calling, zeros and equivalents. A good square dance caller has a *foundation of knowledge* available to him. This knowledge is the ability to use known starting formations, to understand how to arrive at those formations, how to move from one formation to another with simple combinations of standard basics and then how to get to the corner from any one formation comfortably.

Let's start by listing six of the basic formations:

- (1) **1P-2P line** (Heads lead right and circle to a line)
- (2) **Box 1-4** (Heads square thru four)
- (3) **Box 3-2** (Heads half square thru)
- (4) **Pass thru to the corner box**
- (5) **Square thru three quarters to the corner box**
- (6) **Pass thru, trade by to the corner box**

These six formations, along with some variations of handholds, will allow you a great deal of flexibility and creative positioning.

Start with the 1P-2P line. This line is arrived at by having the head couples lead to the right and circle to a line — an in-sequence line with partner in normal man-lady relationship. The exact equivalent of the 1P-2P line is arrived at by having the sides lead to the right and circle to a line — a 4P-1P line. The relationship of dancers is identical. From the 1P-2P line we have many possible ways to resolve the set and for this chapter we shall keep them very simple.

- (1) **Simply a left allemande**
- (2) **Right and left thru, crosstrail, left allemande**

How we use our dancers in between establishing the lines and the selected left allemande is where the creative choreographer goes to work. As a suggestion to newer callers, you should become well acquainted with the methods of moving your lines in and out of sequence with selected basics that do not exchange ladies. Here's one example: 1P-2P line, pass thru, bend

the line (out of sequence). Right and left thru (back in sequence). Look over your list of Mainstream Basics and divide the list into several groupings; one grouping of basics that keeps you with your partner versus figures that exchange ladies. Another grouping of basics would include those that are performed by two couples versus figures that involve all eight dancers. These types of groupings will help you create your overall choreography.

Formation two, the Box 1-4, is the next major formation. We can arrive at this eight chain thru box formation by having the heads square thru four hands. We can arrive at the exact equivalent formation by having the sides square thru four hands. What we really have arrived at is the box formation with all dancers facing their corners and in sequence. Obviously we can left allemande as long as our left hand is free. Another get-out would be a right and left thru followed by a dive thru, square thru three quarters, left allemande.

JACK LASRY'S contributions toward a better understanding of choreography have been expressed in this and other magazines in the past and also in monthly "Notes for Callers" publication which he edits. Jack, on the Executive Committee of CALLERLAB, is a strong proponent for thorough caller training, is on the staff of a number of callers' schools, and has served as one of the leaders for the National Convention's Callers' Seminars. Together with his wife, Carolyn, he maintains a busy home schedule in Miami, Florida, and spends many of his weekends "on the road," making special appearances at callers' schools and at festivals, roundups and conventions across North America.

Now, let's see how we can move our starting Box 1-4 in to an equivalent formation. Starting at a Box 1-4 (heads square thru four hands), we can use the following simple formula to move the dancers into the sides Box 1-4 as if the sides had danced the square thru in the first place. The formula is star thru, pass thru, bend the line, star thru. The dancers are now in an equivalent formation, all facing their corners *and* in sequence. Your ability to use this formula adds variety to the dance while at the same time knowing exactly where the dancers are.

Let's see how we may take a simple zero dance and put it to work.

Heads square thru four (Box 1-4)

Swing thru, boys run, wheel and deal (zero)

Star thru, pass thru, bend the line, star thru (magic formula)

You are now in a sides Box 1-4

Right and left thru, dive thru, square thru three quarters

Left allemande

We now have some simple basic knowledge. We are acquainted with a 1P-2P line. We know how to move the line in and out of sequence and we have a simple way of going to the left allemande. We have some basic knowledge of the Box 1-4 and how to move to an equivalent formation and

from there on to a left allemande. Now, we move into the knowledge of movement from a 1P-2P formation directly to a Box 1-4 and from a Box 1-4 directly to a 1P-2P line. Start with the 1P-2P line.

Two easy combinations will move our square from the 1P-2P to the Box 1-4.

- (1) **1P-2P, curlique, all eight circulate, boys run** (Box 1-4)
- (2) **1P-2P, pass thru, wheel and deal, centers swing thru, turn thru** (sides Box 1-4)

Reverse the action, moving from the starting formation, Box 1-4, to a 1P-2P line. The following combinations will accomplish the desired change in formation.

- (1) **Swing thru, girls circulate, boys trade, boys run, bend the line** (now in a 1P-2P line)
- (2) **Spin chain thru, girls circulate double, boys run, bend the line**

Now we have a few more tools to add to the puzzle. Let's see how we may use this knowledge.

Heads lead right and circle to a line (1P-2P)

Right and left thru, pass thru, bend the line (zero)

Curlique, eight circulate, boys run, (now in sides Box 1-4)

Star thru, pass thru, bend the line, star thru (Box 1-4)

Swing thru, girls circulate, boys trade, boys run, bend the line (back to a 1P-2P formation)

Right and left thru, crosstrail, left allemande

Your ability to use zeros or to sight call the dancers back to the basic formation allows you a variety of figure development and the knowledge of exactly where the dancers are.

The "Across the Street" Box

Next is the third of the examples, the Box 3-2, which is the box formation setup reached when the heads do a half square thru. The Box 3-2 is the formation I call the "across the street" box. Using the basic Box 1-4 as the starting formation, the dancers are facing their corners and that places them on their *own side* of the street. From the Box 1-4, do a right and left thru, dive thru and observe the active dancers as they pass thru "across the street" to end in the 3-2 Box. We have some knowledge about this box, we must remember that in order to do a left allemande we must bring the mis-matched couple back "across the street." Combinations that will do this are:

- (1) **Square thru three quarters, trade by**
- (2) **Right and left thru, pass thru, trade by**

We also know that we are in an eight chain thru box similar to the Box 1-4. It's similar in that the matched couple consists of the outside dancers while the mis-matched couple is the pair of center dancers. We also know that we are out of sequence. If we use our magic formula from the 3-2 Box, we can move to an equivalent 3-2 Box, the one set up as if the sides had done the half square thru. Let's follow along.

Heads square thru four (Box 1-4)

Right and left thru, pass thru, trade by (moving "across the street" to the 3-2 Box)

Star thru, pass thru, bend the line, star thru (formula to move to an equivalent box)

Square thru three quarters, trade by, left allemande (Sides Box 1-4)

Look at another aspect of the 3-2 Box. From the Box 1-4 we used a combination swing thru, girls circulate, boys trade, boys run, bend the line to take us to a 1P-2P line. If we use the same formula from the 3-2 Box, we will end up in an out-of-sequence line with partner. Let's take our 1P-2P line and move it to an out-of-sequence line by passing thru and bending the line. We can use our combinations to move us to the 3-2 Box ("across the street" from Box 1-4).

1P-2P, pass thru, bend the line (out-of-sequence line)

Curlique, eight circulate, boys run (now in a 3-2 Box)

We now have quite a bit of mobility. We can move to a Box 1-4, then to the 1P-2P line and then to an out-of-sequence line, then to a 3-2 Box, then back to the Box 1-4 for the left allemande. All the movement is being delivered with knowledge and is easily executed by the dancers. Follow along as we do some formation changing based on the knowledge we have covered so far.

Heads lead right circle to a line (1P-2P)

Curlique, eight circulate, boys run (Box 1-4)

Do sa do to a wave, girls trade, recycle, pass thru, trade by (Box 3-2)

Star thru, pass thru, bend the line, star thru (formula to 3-2 equivalent)

Swing thru, girls circulate, boys trade, boys run, bend the line (now in an out-of-sequence line)

Crosstrail, left allemande

Basic formation four we will refer to as the pass thru to the corner box. This formation is arrived at by doing a right and left thru, then a star thru from the 1P-2P line. The dancers are in an eight chain thru box from which a pass thru will give you a left allemande. Let's start with the use of the magic formula. Yes, it works from here also and will bring us to an equivalent pass thru to the corner box. The formula again: star thru, pass thru, bend the line, star thru. Also, from the pass thru to the corner box, by doing a do sa do to a wave, we can move easily and directly to a Box 1-4 by having the boys circulate. Or, from the same wave have just the girls circulate.

From the pass thru to the corner box many simple choreo moves are available to us.

(1) **Box the gnat to a grand right and left**

(2) **Slide thru to a 1P-2P**

(3) **Pass thru, you turn back, grand right and left**

Basic formation five we'll call the square thru three quarters to the corner box. This formation is simply set up from a 1P-2P line by doing a star thru.

The dancers are in an eight chain thru box from which a square thru three quarters will bring you to a left allemande.

Yes, the magic formula will transfer our square to an equivalent square thru three quarters to the corner box. Also setting up a wave and having the boys or girls circulate will move the dancers to the 3-2 or "across the street" box. Try it for yourself.

The Final Formation

The last formation we'll place in the "basics formations of choreo" is the pass thru, trade by to the corner box. We place it last as it really could simply fit into a "crossing the street" action but we can set up this formation and take better advantage of it if we are better acquainted with it as a formation versus a dancing action. To arrive at the box formation from which the dancers can pass thru and trade by to the corner we can:

- (1) Have the heads cross trail around one to a line, star thru**
- (2) Heads half square thru, right and left thru**

From these types of boxes our magic formula will move the boxes to equivalent formations from which we can pass thru, trade by to a left allemande.

Follow along as we move thru all of the basic formations.

- (1) Heads lead right, circle to a line (1P-2P)**
- (2) Pass thru, bend the line, star thru, (pass thru to the corner box)**
- (3) Do sa do to a wave, boys circulate (Box 1-4)**
- (4) Swing thru, boys trade, boys run, bend the line, star thru, dive thru, pass thru ("across the street" Box 3-2)**
- (5) Star thru, pass thru, bend the line, star thru (zero formula still in a 3-2)**
- (6) Swing thru, girls circulate, boys trade, boys run, bend the line (out-of-sequence line with partner)**
- (7) Pass thru, wheel and deal, centers swing thru, turn thru (Box 3-2)**
- (8) Do sa do to a wave, girls trade, recycle (pass thru, trade by to the corner box)**
- (9) Pass thru, trade by (Box 1-4)**
- (10) Spin chain thru, girls circulate double, boys run, bend line (1P-2P)**
- (11) Slide thru, (Square thru three quarters to the corner box)**
- (12) Square thru three quarters, left allemande**

Our attempt to acquaint you with some of the common basic formations used in constructing your dance has by no means been a complete study in all the available formations but it is an attempt to introduce you to the important basic formations and it does explain how to arrive at the desired spot and then how to easily reach the corner. These formations and the methods of moving in and out of them form a framework around which your dance "themes" may be built. Using zeros or sight calling techniques within this framework allows a great deal of flexibility and permits me to have the confidence that knowledge of dancer-positioning creates.

Editing of the Textbook chapters that have appeared in SQUARE DANCING since January, 1970 into a single volume, is now under way. Announcement of a final publication date will be made soon. — Editor.



THE TEACUP CHAIN

OF ALL THE GIMMICK dances created over the past twenty-five years, few if any have been used as continually or with such relish as the Teacup Chain. Created by Mrs. Pat Morrison Lewkowitz in Austin, Texas, in 1948 as an exhibition figure, the pattern was initially worked out, as were many experiments of this type, by using eight teacup *dancers* (see cover).

When being used only seldom or when first being introduced to dancers the calls can be given directionally. As the dancers become more proficient and have the pattern memorized from any position in the square, the caller will cut down on his descriptions. Eventually, when dancers are well familiar with the pattern,





the caller will simply call "Teacup Chain" and then remain silent for the 32 steps the pattern takes to complete.

Starting from a square (1) the pattern can start right out or, as in our example, the dancers are finishing a do paso (2) which will lead right into the Teacup Chain.

The action starts with the head ladies moving into the center and turning by the right three-quarters at the same time the side ladies move along the perimeter of the square to the head man to their right (3). As the head men turn the side ladies, the head ladies finish their turn in the center and move out to the side men (4) for a left arm turn. Having completed their right arm turn with the head men, the side ladies move into the center, take left hands (5), turn once and a quarter and then move out to

the side man opposite their original starting position and turn with the right arm (6). Simultaneously the head ladies, having finished a left arm turn with the side men, move along the outside of the square to the head man (opposite from their original home position) and turn with a right arm (6).

As the head ladies move into the center to turn with the left hand once and a quarter (7) the side ladies finish their right arm turn, move along the side to the next head man whom they turn with the left forearm (8).

Finishing their turn in the center the head ladies move out to the side men, turn by the right (9) as the side ladies move to the center, turn three-quarters (9) and move out to their original partners (10). At this point the head ladies leave the side men, move along the





outside of the square directly to their original partner and all four couples courtesy turn at home (11) and the pattern ends (12) just as it started with everyone in his original home position.

This is a dance of synchronization. It requires that no one rushes the beat of the music. It also follows a traffic pattern. The ladies will remember that whenever they are at a head position they will move into the center and with their next *free* hand make a star. By starring in the center or moving along the outside they will progress to each man counterclockwise around the square. They will remember that each time they are at a side position they will move to their right around the outside of the square to the head man. The ladies will continually alternate their hands, either giving the next



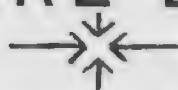
free hand to the man or to a star in the center with their opposite lady.

The men will simply take the arm that is given to them, but instead of alternating they will take two rights, followed by two lefts or vice versa. The turns will be arm turns, rather than courtesy turns, except for the ending. The men can help most by being ready with the proper arm extended. Head men will always receive a lady from the side man to their left. Side men will always receive a lady coming from the star in the center.

As might be expected, with the success of this pattern came a rash of offshoots or variations, including the Beer Mug Chain and others. One of them, the Grand Teacup Chain, will be the focal point for our Style Lab feature next month.



ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Kansas

The South Central Kansas Area is presenting a Spring Square and Round Dance Festival on the weekend of April 29th and 30th. This affair is sponsored by the Federation Festival Committee. It will be held at the Century II Auditorium, one of the finest and largest facilities in the midwest. C.O. Guest will do the calling with Harve and Marge Tetzlaff in charge of the rounds. For additional information contact Jerry Kasper, 1020 West MacArthur, Wichita, Kansas 67217.

Texas

Stub Davis is the resident caller at the Alamo Palms Mobile Park in Alamo. Earl and Arlene Chaffee invite everyone to come and dance to the fun level on Tuesday nights and advanced squares and rounds on Saturday nights.

New York

The Frontier Leaders and Dancers Association of Western New York (FLADA) will

sponsor the 2nd Annual April Abundance on April 17th at the Hearthstone Manor in Depew.

Azores

The Terceira Twirlers at Lajes Field have begun their classes with the arrival of the club's new caller, TSgt Jay Diamond. Jay came from Torrejon Air Base, Spain, where he was the caller for the Madrid Squares. Jay brought to the Azores his wife, Terry, and two children, John and Cheri. Terceira Twirlers welcome any one who transits Lajes Field to come and dance with them each Saturday night.

Tennessee

Ten Mile Twirlers are celebrating their 14th Anniversary with a square dance workshop and dance April 30, 1977, at the Coliseum in Pigeon Forge. Bob Augustin, Oliver Tipton, and Mac Letson will call for the dancing.

Florida

The Annual Fun 'n Sun Festival will be held March 18-27 in Clearwater. A special square dance, to be held at St. Petersburg Jr. College Cafeteria, is scheduled for March 25th with Wade Driver calling.

Allemanders of Satellite Beach presents the 5th Shamrock Swing March 12 at the Auditorium in Melbourne. Colin "Leprechaun" Walton will M.C. the dance with Al Brundage calling the tips. Stan and Ruth Jaynes will conduct the round dancing.

Arkansas

Cal and Sharon Golden will present a round dance seminar featuring Ray and Bea Dowdy April 24th to 29th at the Anthony Island Motel Lake Resort near Hot Springs. This seminar has been especially designed for square and round dancers, square dance callers, or anyone interested in teaching round dancing. It will be an introduction to round dance teaching and will cover 14 important points. Anyone interested is

Just a portion of the crowd of dancers who lent their support to the cause of Muscular Dystrophy in New York recently.



ROUND THE WORLD of SQUARE DANCING

invited to write to Sharon Golden, P.O. Box 2280, Hot Springs, Arkansas 71901 for additional information.

California

Harry and Verna Calladine, the globe-trotting square dancers from Yucca Valley and Burbank, included in their 1976 travels visits to Libya, Egypt and the Holy Land, South Africa, India, Pakistan, and Russia among other countries of the world. They spent 33 days touring Russia but no mention was made of any square dancing there!

California Square Dance Council is the sponsoring body behind the California State Square Dance Convention to be held April 15-17 at the Convention Center in Sacramento. This is a complete convention including several levels of square and round dancing, workshops, fashion show, a singles program, educational events, and afterparties. Advance registrations may be obtained through Sam and Faye Mabry, 6820 Lumry Street, North Highlands, Ca. 95660.

United Square Dancer's Association will present its Bakersfield Fiesta March 18-20 at the Kern County Fairgrounds in Bakersfield. Everyone is invited!

Brazil

The idea of forming a square dance club in Sao Paulo originated with Ernie and Maxine Clark last January when they felt that a square dance exhibition would be an excellent addition to the American Bicentennial Exhibition to be held in Sao Paulo in May, 1976. The

exhibition was designed to give the Brazilian people a view of the American way of life and included items such as art, music and dancing. In response to ads in the local English language newspaper and word of mouth through the American community approximately 40 adults and children were soon learning or relearning the art and pleasure of square dancing. Caller Vaughn Parrish of Colorado was contacted and he and his wife, Jean agreed to come to Sao Paulo for the exhibition. During the 9-day exhibition they were privileged to perform over 12 hours for several thousand Brazilians, including the Governor of the State of Sao Paulo and the Mayor of the City. This led to several other exhibitions and as a result of the interest square dance lessons are being held at the Brazil-United States Cultural Union. The class consists of ten Americans and eight Brazilians and the club, "Os Companheiros" (The Companions) have had requests to conduct future classes. All of the members express their thanks to Ernie and Maxine Clark, Vaughn and Jean Parrish, and Pan American Airlines who provided transportation for Vaughn and Jean to Sao Paulo.

Virginia

The 7th Annual Hampton Roads Square and Round Dance Festival was held February 11th and 12th. Initiating square dancing for the first time in the new, spacious Hellenic Recreation Center, the festival featured Bob Fisk and John Marshall. Jim and Nancy Utley were in charge of round dancing. The program offered club level, advanced and challenge square dancing as well as round dancing and workshops.

The 24th Annual International Azalea Festi-



Jean (second row, right) and Vaughn Parrish (third row, right) and members of Os Companheiros Square Dance Club in Sao Paulo, Brazil.

val, a tribute to the NATO nations headquartered in Norfolk, will be celebrated by a week long series of special events including an art show, ballet, golf tournament, parade, air show, and many more including, of course, square dancing. The feature square dance of the week, sponsored by the Riptides Square Dance Club, will be held in The Scope, Norfolk's Convention Center, on April 29th and 30th. Square dancing on Friday night will have Manny Amor at the mike. Saturday afternoon Jim Horton will call, and John Swindle will be on hand for the Saturday evening dance. The weekend round dance program will be under the direction of Ray and Eloise Appel.

Wyoming

The Stardusters of Cheyenne will host their sixth official Night Owl Dance on May 7th from 9 PM until 4 AM, with rounds from 8 to 9. Featured caller will be Kim Hohnholt and Bill Holm will emcee. Beginning at 12:30 AM, breakfast will be served. The dance will be held in Allison Hall of the First United Methodist Church. For information and tickets write the Stardusters, P.O. Box 10322, Cheyenne, Wyoming 82001.

Michigan

This March, like all Marches, continues to keep the cold weather and snow pouring down on the Traverse City area and even though the skiers and snowmobilers smile and enjoy it, those of the square dance world are looking forward to a break in the elements and having nothing but good weather from now on right through their Festival May 21st and 22nd. John Hendron and Ralph Silvius are scheduled to call for the affair with Pat and Jack Farmer conducting the round dancing.

New Zealand

Dancing in Christchurch came to the end for the season when the Cathedral Squares Christmas Breakup Party was held with something like 240 members present. Earlier in the season this year's learners' group graduated and the 80 new members bring the total membership to over the 350 mark. New Zealand certainly has a healthy square dance picture and the dancers and leaders are to be congratulated.

South Carolina

The Operations Recreation Association (ORA) of Savannah River Plant invites all square dancers to its 11th Annual Spring Swing. The date is March 19 and the location is the



Flying Squares of Shaw Air Force Base and caller Jay D. Bradley shared honors with country singer Tammy Wynette at the Country Music Festival at Santee Cooper, South Carolina.

Odell Weeks Activity Center in Aiken. Bill Prather is the host caller and all attending callers are invited to participate. Dewey and Lib Parnell will be directing the round dancing. Featured caller will be Jerry Helt.

Ohio

The Shamrock Squares Western Square Dance Club of Dublin is sponsoring the fourth annual Leprechaun Award Dance on March 13th. This annual award dance honors a person or persons for outstanding service to square dancing in Central Ohio. Previously honored were Mrs. Sara Carrol and callers, Bill Burnside and Bud Swisher. The 1976 award was presented to Dewey Hart, caller and editor of Cues and Tips, the area square dance publication.

Kentucky

A silver anniversary is always a great event for a square dance club and the Bluegrass Hoppers of Lexington are looking forward to celebrating just such an affair March 12th. The special dance will be held at the Winburn Jr. High School. Bill Claywell and Mac Letson will be calling.

Oregon

Merry Mixers of Klamath Falls will hold their 22nd Annual Mardi Gras March 11th and 12th. Dave Abbott will call with Bill and Shirley Mayhew conducting the rounds.

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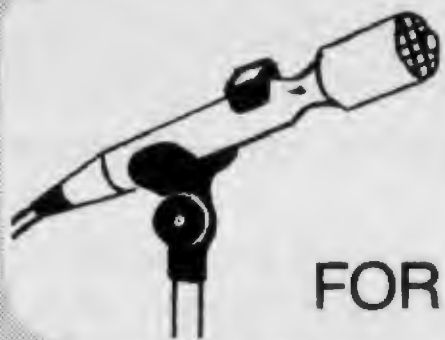
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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

March, 1977

WHEN A SQUARE DANCE CALLER leaves his home area and the clubs he is familiar with, and begins to travel into new areas and call for people other than his friends and neighbors, it can be a very exhilarating, exciting experience. Each evening is a whole new challenge with a brand new set of circumstances which will determine the course he will follow.

You will find that while square dancing has made great strides toward standardization in the past several years and that through square dance publications and organizations like CALLERLAB the square dance public is familiar with the same set of mainstream movements (with slight variations), there is still a wide variance in the likes, dislikes and abilities to dance these movements from varied formations.

I try to use this fact to put together a square dance program which will entertain as large a percentage as possible of the group gathered for each evening's dance. The first couple of tips each evening I try to learn as much as I can about the people for whom I am calling.

FRANK LANE, who edits the special callers' section this month, is an advocate of well thought out choreography. His ability to judge a floor quickly and adjust to the needs of the dancers present is indeed one of his many strong points. Here, in this article written for SQUARE DANCING magazine, are some of his thoughts that go into building an interesting evening of square dance enjoyment.

These early tips will certainly contain some hand swing figures (swing thrus, spin the tops, spin chain thrus), some tag the line figures (from standard as well as two-faced lines and probably some partner tags and half tags), some circulate figures (at least couples circulate, and all eight circulate with men in both the end and center positions) and some wheel around breaks including a star figure or two. I can learn

much about the course of the rest of the evening by using a half-sashayed figure, such as a simple: (see * at end of article).

Heads right and left thru

Half sashay, slide thru (Box 1-4)

Also an easy left handed figure will tell me much about their abilities to react to a variety of positions:

(Box 1-4)

Slide thru, right and left thru, two ladies chain Dixie style to an ocean wave

Left swing thru, eight circulate double

Left swing thru, allemande left

By the time I have finished the second tip I have learned a lot about the crowd's abilities and preferences; however, let me emphasize, each figure of all the ensuing tips will help me determine what will follow. You never stop weighing and judging to determine the course of the rest of the program.

While still in this preliminary judgment stage, another thing I look for is how the people dance in regard to accepted styling practices. Do they do sa do or Hungarian swing? Do the ladies chain or chain thru? Do they see saw, stand and wave arms and do the short cuts or do they enjoy the music and good timing? If you discover the dancers doing these simple things incorrectly, you naturally know it will affect their abilities to execute intricate, interesting choreography and so it affects your planning of the remainder of your program.

For many years I have been a strong advocate of APD (All Position Dancing). I have been very pleased, the past year or so, to see this concept receiving a much wider acceptance. If we ever really accept this type of calling and dancing, it will be possible to give any type of dancing audience a more interesting, relaxed or challenging program, as they desire, without having to learn so many new terms. Not that I am against new terms, but I do think the

present quantity of them is a little ridiculous and many of them do not lend themselves to APD.

As I now progress into the evening's program, I make great use of APD. I will choose a basic movement or a theme and build a tip around it. Starting in simple, standard positions and exploring our way through many of the more unorthodox positions and more intricate choreography, let's take a simple CALLERLAB Quarterly Basic like recycle and try it from standard waves, half-sashayed waves, arky waves and left handed waves:

Heads half square thru
Do sa do to an ocean wave
Recycle, slide thru, right and left thru
Flutter wheel
Star thru, circle half
Veer to a two-faced line
Couples circulate, wheel and deal
Swing thru (half-sashayed wave)
Recycle, star thru, partner trade
Right and left thru, slide thru
(Box 1-4)

Let's do one from couples of same sex:

(1P-2P line)
Right and left thru
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three quarters
Pass thru, wheel and deal
Girls pass thru, swing thru double
(Wave: Girls facing in, boys facing out)
Recycle (face same sex)
Swing thru, scoot back
Boys run, slide thru
Pass thru, allemande

Now it may be time to try one from a left hand ocean wave:

(Box 1-4)
Star thru, Dixie style to a wave (left hand wave)
Recycle (facing corner)
Swing thru, girls circulate
Boys trade, boys run
Bend the line, right and left thru
Dixie style to a wave (left hand wave)
Recycle (facing partner)
Square thru three quarters, allemande

Of course, I would use a variety of routines for each of these "positions." These examples were just to demonstrate four different types of waves. I would also progress to waves of all same sex if the group could handle it.

Most of our modern square dance movements adapt very nicely to this theory of calling and programming and can result in an extremely interesting program of any degree of difficulty you desire.

In last December's issue, Jack Lasry spoke of working a tip around the mainstream figure scoot back, in which he progressed through about four possible positions and some very interesting, flowing choreography. Scoot back lends itself beautifully to the APD theory because it can be done from any two parallel ocean waves (or even parts of waves). For instance let's look at this idea of "centers" scoot back, while ends do something else:

(Box 1-4)
Swing thru, boys run, tag line right
(The boys are actually a "mini-wave")
Boys scoot back, girls circulate
Couples circulate, wheel and deal
Swing thru, girls run, tag line right
(The girls are a "mini-wave")
Girls scoot back, boys circulate
Couples circulate, wheel and deal
(You are now ready to "dive thru, square thru three quarters, allemande," but let's don't.)
Do sa do to a wave, scoot back
Just the boys scoot back (it will be left handed)
All scoot back
Just the girls scoot back (left handed)
(Box 1-4 wave)
Swing thru, boys run, wheel and deal
Allemande

Here are a couple of quickies using the "mini-wave" idea:

(From any out-of-sequence partner line)

Dixie style to a wave
Boys scoot back, girls circulate
Allemande

or:
(When you are ready to dive thru, pass thru to an allemande)

Dive thru, curlique
Scoot back, scoot back again
Allemande

When you are a visiting caller, you are striving to give your audience something a little different than they get at their regular dances. Different formations can be very useful in this respect. I sometimes will go back to exploding squares, hexagons or even progressive hexagons to achieve this variety. For instance, much of the very same type of material you have been

using in your conventional squares will have an entirely new "feel" and excitement when done from hexagons. The use of exploding or progressive squares has an additional problem which you must constantly keep in mind. One or two very weak couples can completely destroy the whole floor when doing this kind of dancing.

In case you have never tried this type of calling, let me encourage you to do so. Let's just look at a few figures from the hexagon formation. In this formation we have two couples, side by side, in each of the head positions and one couple in each side position:

Heads square thru, spin chain thru

Girls circulate double (be sure to count all six positions)

Boys run, bend the line

(You are in a partner sequence line just as if you were in a square of four couples.)

Pass thru, bend the line by threes

(Line breaks in the middle)

Pass thru, bend the line by threes

Pass thru, wheel and deal by same threes

Double pass thru, first three go left

Next three go right

Everybody right and left thru

Crosstrail thru to an allemande

As you see very simple, basic choreography like this has an entirely different flavor.

Sides to the right, circle to a line of six

Center two right and left thru

The others all slide thru

(Now do any series of figures for two facing couples which will zero. Then,)

Outsides square thru three quarters

Centers crosstrail thru, allemande

Here's a very simple idea with a little surprise ending:

Sides flutter wheel, reverse the flutter

Half sashay, pass thru, go around one and line up six

All star thru

Two that can right and left thru

Full turn around

Two that can right and left thru

Full turn around

Two that can right and left thru

Full turn around

Double centers in, cast off by threes

All star thru

Two that can right and left thru, full turn around

Two that can right and left thru, full turn around

Left allemande

As you work with hexagons a little you will discover that many of your zeros, equivalents and basic sighting techniques will work for you just as they do in squares of four couples. Before leaving this subject, let me show you one routine that I "researched" from Vaughn Parrish:

Heads pass thru, wheel and deal

Double pass thru, first couple left

Next couple right

Sides move in

Heads wheel in behind them

Triple pass thru, double centers in

Cast off three by three

Star thru, triple pass thru

First couple left, next right

Last couple frontier whirl

All right and left thru and

Crosstrail thru to a left allemande

**For an explanation of Box 1-4 and other basic square dance formations see page 33.*

SINGING CALL

SEND HER ROSES

By Vaughn Parrish, Boulder, Colorado

Record: Kalox #1197, Flip Instrumental with Vaughn Parrish

OPENER, MIDDLE BREAK, ENDING

Four ladies star right across

New partner do paso partner left

New corner right you know

Partner left (leave her there)

Gents star right three quarters

Find your corner left allemande

Then go weavin' round the land

Let her know she means the world to you

Swing then promenade by twos

Send her roses when she's feelin' blue

And she'll always love you

FIGURE:

Head two go right and left thru

Then all four couples rollaway

Heads square thru in middle that way

Four hands around you do then

All four couples square thru

Three hands around you know at home do paso

Partner left corner right turn partner left

Take the corner girl and promenade by twos

Take her dancing when she's feelin' blue

And she'll always love you

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ROUND DANCES

MANY TIMES — Grenn 14240

Choreographers: Fred and Della Sweet

Comment: This is an interesting routine with both right and left face turning waltzes. Big band sound music.

INTRODUCTION

- 1-4 HALF-OPEN facing LOD & WALL Wait; Lunge Fwd, Recov, Side; Thru to LEFT-OPEN face RLOD, Fan twd LOD, —; Pickup to CLOSED M face LOD & WALL, Side, Close;

PART A

- 1-4 Fwd Waltz; Manuv, Side, Bk M face RLOD; (Impetus) Bk R Turn face LOD in SEMI-CLOSED, Close, Fwd; (XIF to REVERSE-SEMI-CLOSED facing LOD & WALL) Thru, side, Close;
- 5-8 (Whisk) Thru, Side, XIB face RLOD & COH; Thru, Side, —; —, R Turn face LOD in SEMI-CLOSED, Fwd; Pickup to CLOSED M face LOD, Side, Close;

PART B

- 1-4 Fwd, Check, Recov; Bk, Check, Recov; Fwd, Point, —; (Spin end CONTRA-BANJO face LOD) Fwd Check, Recov, Close M facing RLOD;
- 5-8 Bk, Bk/Lock, Bk; Full Wheel Arnd, 2, 3; (Impetus) Bk R Turn face LOD in SEMI-CLOSED, Close, Fwd; Lunge Fwd, Recov, Bk to CLOSED;

PART C

- 1-4 (L) Waltz Turn; (L) Waltz Turn end M face LOD; Fwd, Side, Close to CONTRA BANJO M face LOD; Manuv, Side, Bk M face RLOD;
- 5-8 1/2 Pivot, 2 face LOD & WALL, Bk; Bk, Side, Close; (Open Telemark) Fwd Turning L, Side, Fwd twd LOD & WALL in SEMI-CLOSED; Pickup to CLOSED M face LOD, Side, Close;

SEQUENCE: A — B — A — B — A — C — A — B plus Ending.

Ending:

- 1 Side, —, Turn to REVERSE SEMI-CLOSED.

MY ONLY SUNSHINE — Grenn 14240

Choreographers: Ed and Jo Freeman

Comment: A fun two-step with real peppy music

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED facing LOD, —, Touch, —;

PART A

- 1-4 Walk Fwd, —, 2, —; Fwd R Turn end to

face RLOD in REVERSE SEMI-CLOSED, —, Point, —; Fwd, —, 2, —; Fwd L Turn end to face LOD in SEMI-CLOSED, —, Point, —;

- 5-8 Fwd Two-Step; Fwd Two-Step end in CLOSED M face WALL; Side, —, Behind, —; Side, —, Thru to SEMI-CLOSED facing LOD, —;

- 9-12 Repeat action meas 1-4 Part A:

- 13-16 Repeat action meas 5-8 Part A except to end LOOSE-CLOSED M face WALL:

PART B

- 1-4 Heel, —, Toe, —; Side, Close, Side, —; Heel, —, Toe, —; Side, Close, Side to end in SEMI-CLOSED facing LOD, —;

- 5-8 Fwd Two-Step; Fwd Two-Step; Roll L Face LOD, —, 2, —; 3, —, 4 to LOOSE-CLOSED M face WALL;

- 9-12 Repeat action meas 1-4 Part B:

- 13-16 Repeat action meas 5-8 Part B except to end in SEMI-CLOSED:

SEQUENCE: Dance goes thru twice except last time meas 16 Step Bk, Turn M face WALL in OPEN-FACING, Point Twd partner, —.

LABORACHITA — MacGregor 5039

Choreographers: Emmett and Monette Courtney

Comments: The routine has a rhumba rhythm with adequate music.

INTRODUCTION

- 1-4 CLOSED M face LOD Wait; Wait; Side, Close, Fwd, —; Side, Close, Fwd, —;

DANCE

- 1-4 Fwd, 2, 3, —; Curve Out, 2, 3 face WALL Lead hands joined, —; Break-away, 2, 3, —; (Spot Turn) Side, Recov, Manuv M face RLOD in CLOSED, —;

- 5-8 Pivot, 2 M face LOD, Dip Bk, —; Recov, Pivot, 2 face COH & LOD, —; Side, Close, Fwd, —; Side, Close, Fwd, —;

- 9-12 Repeat action meas 1-4:

- 13-16 Repeat action meas 5-8:

- 17-20 (Spot Turn end in Front of M L hands joined) Side, Close, Touch, —; Identical footwork Side, Behind, Side, —; Fwd, Fan, Hook, —; Unwind, 2, 3, 4;

- 21-24 Twd RLOD Side, Behind, Side, —; W chase M in Circle, 2, 3, —; 4, 5, Touch, — to Opposite footwork; (Spot Turn end CONTRA-BANJO) Bk L Turn face DIAGONAL COH & LOD, Fwd, Recov, Close M facing LOD;

- 25-28 Fwd, 2, 3, —; Fwd 2, 3, Flare SIDECAR M face RLOD; Fwd 2, 3, —; Fwd, 2, Turn M face WALL in CLOSED, —;

- 29-32 Chasse L, 2, 3, 4; Side, Thru, Pivot, 2 M face RLOD; Dip Bk, —, Recov, —;

Fwd, Close, Bk, Close;

SEQUENCE: Dance goes thru twice plus Tag.

Tag:

1-4 **Fwd, 2, 3, —; Fwd, 2, 3, —; Chasse L, 2, 3, 4; Side/Point.**

IN THE MOOD — MacGregor 5039

Choreographers: Emmett and Monette Courtney

Comment: A busy two-step with good peppy music.

INTRODUCTION

1-4 **SEMI-CLOSED Wait; Wait; Rock Fwd, —, Recov, —; Rock Bk, —, Recov, —;**

5-8 **Blend to CLOSED Pivot, —, 2, —; Pivot, —, 2 to SEMI-CLOSED facing LOD, —; Rock Fwd, —; Recov, —; Rock Bk, —, Recov, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Cut, 2, 3, 4; Rock Bk, —; Recov to CLOSED M face WALL, —;**

5-8 **Side, Close, Fwd, —; Side, Close, Bk, —; Dip Bk, —, Recov face LOD, —; (Twirl) Fwd, —, 2, —;**

9-12 **Circle Away Two-Step; Circle Together Two-Step end in BUTTERFLY; Side, Behind, Side, Front; Side, Behind, Side, Front in SEMI-CLOSED;**

PART B

1-4 **Walk, —, 2, —; Blend to CLOSED Pivot, —, 2 to SEMI-CLOSED, —; Walk, —, 2, —, CLOSED Pivot, —, 2 to SEMI-CLOSED, —;**

5-8 **Walk, —, 2, —; CLOSED Pivot, —, 2, —; Turn Two-Step; Turn Two-Step end M face WALL;**

9-12 **Rock Apart, —, Change Sides, —; 2, —, 3 end in LEFT-OPEN, —; Roll Across, —, 2, —; Rock Apart, —, Recov to CLOSED M face WALL, —;**

13-16 **Side, —, Behind, —; Side, —, Front, —; Turn Two-Step; Turn Two-Step end SEMI-CLOSED facing LOD;**

SEQUENCE: Dance goes thru twice plus 1st 8 meas of Part A and Tag.

Tag:

1-3 **Pivot, —, 2 to SEMI-CLOSED, —; Fwd, —, Reach Fwd, —; Push Apart, Point, —, —.**

BYE BYE BLACKBIRDS — Grenn 14239

Choreographers: Glen and Beth McLeod

Comment: Different and active two-step. The music is the old tune "Bye Bye Blackbirds."

INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, Point, Together, Touch; (Twirl) Walk, —, 2 to OPEN facing LOD, —;**

DANCE

1-4 **Away Two-Step/Together Two-Step; Strut, 2, 3, 4; Away Two-Step/Together Two-Step; Strut, 2, 3, 4;**

5-8 **Apart, Touch, Side, Behind; Side, Touch, Side, Behind; Side, Touch, 1/4 R Turn face WALL in BUTTERFLY, Touch; (Twirl) Side, Behind, Side, Front;**

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8 end in BUTTERFLY:

17-20 **Rock 1/4 R Turn, Recov to LEFT-OPEN facing RLOD, Fwd Two-Step, ; Rock 1/4 R Turn, Recov to OPEN facing LOD, Fwd Two-Step, ; Side, Behind, Side, Two-Step, ; Rock 1/4 L, Recov M face WALL, Fwd Two-Step, ;**

21-24 Repeat action meas 17-20 except to end in VARSOUVIANNA facing LOD:

25-28 **Fwd Two-Step/Fwd Two-Step; (Roll to LEFT VARSOUVIANNA) Run, 2, 3, 4; Fwd Two-Step/Fwd Two-Step; (Roll to OPEN facing LOD) Run, 2, 3, 4;**

29-32 **Side, Behind, Side, Touch; Side, Behind, Side, Touch; Side, Touch, 1/4 R Turn M face WALL in BUTTERFLY, Touch; (Twirl) Side, Behind, Side, Front;**

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-4 **Away Two-Step/Together Two-Step; Strut, 2, 3, 4; Away Two-Step/Together Two-Step; (Twirl) Apart and Point.**

WALTZ OF THE ROSES — Grenn 14239

Choreographers: Roy and Phyllis Stier

Comment: The waltz routine is enjoyable to dance and has pleasant music.

INTRODUCTION

1-4 **BUTTERFLY M face WALL Wait; Wait; Balance L, Touch, —; Balance R, Touch, —;**

PART A

1-4 **Waltz Away, 2, 3; Turn In, 2, 3 end facing RLOD in LEFT-OPEN; Bkwd Waltz, 2, 3; Bk, 1/4 R Turn M face WALL, Point Swd;**

5-8 **Thru to RLOD, Side face partner, Close; Manuv, Side, Close to CLOSED M facing RLOD; (R) Waltz Turn; (R) Waltz Turn end M face WALL;**

9-12 **Side, Behind, Side; Thru, Side, Close; Dip, —, —; Manuv, Side, Close M face RLOD;**

13-16 **Pivot, 2 end SEMI-CLOSED facing LOD, Fwd; Step Fwd, Point Fwd, —; Bk, 1/4 R Turn M face WALL to**

CLOSED, Close; Side, Draw, —;

PART B

- 1-4 Fwd, Side, Recov to SEMI-CLOSED facing LOD; (Across, 2, 3 to LEFT-OPEN) Bk, 2, 3; (Across, 2, 3 to OPEN) In Place, 2, 3; Fwd, 1/4 R Turn M face WALL in CLOSED, Close;
5-8 Fwd, 1/4 L Turn, Close; Bk 1/4 L Turn, Point Side, —; Fwd, 1/4 L Turn M face RLOD, Close; Bk 1/4 L Turn M face WALL, Point Side, —;
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M facing WALL:
SEQUENCE: A — B — A — B — A plus Ending.
Ending:
1-4 Repeat action meas 1-4 Part A and Hold Point.

CHASE 'EM

By Jim Davis, Seattle, Washington

Heads pass thru
Chase right
Boys run
Square thru, four hands
Pass thru
Chase right
Boys run
Curlique
Walk and dodge
Chase right
Boys run
Flutter wheel
Slide thru, left allemande

SINGING CALL

RIDING ON A RAINBOW

By Bobby Keefe, Jacksonville, Florida

Record: Thunderbird #158, Flip Instrumental with Bobby Keefe
OPENER, MIDDLE BREAK, ENDING
Sides face grand square
Sometimes the sunshine hides and goes to bed
Sometimes the north wind howls around our door
(Swing) allemande that corner
Come back do sa do and promenade
Let it lightning let it thunder let it pour
FIGURE:
Heads lead right circle four
Break and make a line move in and back
Pass thru wheel and deal and then
Double pass thru track II (make your wave)
Swing thru and you turn thru
Swing your corner girl and promenade
We'll be ridin' on a rainbow if it rains
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

GOOD LUCK TWO

By John Ward, Alton, Kansas

Heads square thru four hands
Swing thru, boys run
Half tag, curlique, scoot back
Do a right and left thru
Pass thru, trade-by
Swing thru, boys run
Half tag, curlique, scoot back
Do a right and left thru
Pass thru, trade by, left allemande

FREE WHEELING YOU DO

By Gene McCullough
Oxon Hill, Maryland

Heads rollaway with a half sashay
Head men lead in a flutter wheel
Then half square thru
Split two around one to a line
Square thru four hands
Centers star thru
Everyone California twirl
Heads lead right to a
Left allemande

SINGING CALL

SWEETIE

By Rick Smith, Ft. Worth, Texas

Record: Longhorn #1015, Flip Instrumental with Rick Smith
OPENER, MIDDLE BREAK, ENDING
Four ladies chain across turn 'em by the left
Chain them three quarters round the set
Join hands circle to the left
Ladies center men sashay and left allemande
Do an allemande thar forward two men got a star
Back right in you got a right hand star
Shoot that star a full turn pull her by
Left allemande your corner promenade
I'll tell you why promenade your sweetie tonight
Or you might not swing her again
FIGURE:
Head couples promenade halfway round the ring
Down the middle with right and left thru
Turn 'em and here's where you square thru
Four hands around that ring
Make a right hand star with outsides once around
Heads star left in middle once around to corner
Do sa do that corner there swing thru
Boys run to right and then wheel and deal
Swing that corner girl and promenade home
Promenade with your sweetie tonight
Or you might not swing her again
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

HERE'S A CHALLENGE

This square dance was submitted by Bob Bozeman of LaCrescenta, California. Give it a try. If you can't make it work check next month's issue for the solution.

From a squared set:

**All do an ENDS first part of a chuck-a-luck
To a CENTERS first two parts of a load the
boat**

**Now ALL finish the OUTSIDES of a snap the
lock**

**Move on to the next and do the first half of
what the OUTSIDES of a left counter do**

Extend to the first hand of a rotary spin

To the second hand of a dixie chain

Into the last hand of an explode the wave

Finish the last hand of a percolate and

Execute the first call of a tip

TAKE A GOOD LOOK

You'll find the description and diagrams for Unwrap the Diamond on page 26. We've consulted a number of sources and offer the following examples of the movement.

Heads square thru

Touch a quarter

Split circulate once and a half

Unwrap the diamond

Boys run, allemande left

Heads square thru, curlique

Cast off three quarters

Girls trade, girls run

Tag the line right

Girls cast three quarters

Unwrap the diamond

Boys run to a wave, recycle

Sweep a quarter

Pass thru, wheel and deal

Zoom, centers slide thru

Cross trail, left allemande

Heads right and left thru, star thru

Pass thru, swing thru

Boys trade, boys run

Girls cast three quarters

Unwrap the diamond

Boys run, right and left thru

Allemande left

Heads square thru, swing thru

Boys run, tag the line right

Boys cast three quarters

Diamond circulate

Unwrap the diamond, boys run

Right and left thru

Left allemande

Heads curlique

Boys run, swing thru

Boys run, girls trade and a quarter more

Diamond circulate

Head ladies lead unwrap the diamond

Girls turn back

Left allemande

Heads square thru, swing thru

Boys run, girls cast off three quarters

Diamond circulate

Unwrap the diamond

Eight circulate, boys run

Star thru, cross trail

Left allemande

SINGING CALL

MELE KALIKIMAKA

By Don Pfister, San Diego, California

**Record: Scope #607, Flip Instrumental with
Don Pfister**

OPENER

Sides face grand square

Mele Kalikimaka is the thing to say

On a bright Hawaiian Christmas day

It's the island greeting that I send to you

From the land where palm trees sway

Allemande left the corner lady

Do a little do sa do allemande left the

Corner again come back and promeno

Mele Kalikimaka is Hawaiians' way to say

Merry Christmas to you

MIDDLE BREAK, ENDING

Allemande left the corner and

You do a little do sa do

Men star by the left and ladies hula hula

Turn the partner by the right and the

Corners allemande come back

Swing the partner sides face grand square

Here we know that Christmas will be

Green and bright the sun will shine by day

And all the stars at night Mele Kalikimaka

Is Hawaiians' way to say

Merry Christmas to you

FIGURE:

One and three promenade three quarters round

Two and four right and left thru

Do a double pass thru and cloverleaf friend

**Do a do sa do in the middle full around (swing
thru)**

Turn thru when you meet the partner

**Swing the corner there allemande left new
corner**

Promenade around the square

Mele Kalikimaka is Hawaiians' way to say

Merry Christmas to you

**SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.**

AMMUNITION

This regular feature spotlights material that can be used as drills at particular plateaus during a square dancer's training. Each of these series provides additional material on the basics or dances that can be used in classes, one-night stands, parties, etc. This month the emphasis is on stars.

Sides right and left thru, half square thru
Star right once
Girls turn around right and left thru
Dive thru, pass thru
Star right once
Girls turn around right and left thru
Dive thru, pass thru
Left allemande

Head couples right and left thru
Join hands and circle left
Drop hands go single file
Number one lady in the lead
(Everybody else follow that girl)
Turn out to the left and make a left hand star
All eight star by the left
Come back by the right, right hand star
Girls roll out, left allemande

Heads couples square thru
Right and left thru
Roll away with a half sashay
Pass thru, U turn back
Star by the right once around
Heads to the center for a left hand star
To the same two right and left thru
Dive thru, pass thru
Right and left thru
Roll away with a half sashay
Pass thru, U turn back
Star by the right once around
Heads to the center for a left hand star
To the same two right and left thru
Dive thru, pass thru
Star by the right once around
Heads to the center, left hand star
Pick up the corner, arm around
Star promenade
Back out and circle left
(Two boys together, two girls together)
Four boys go forward and back
Square thru four hands
Star by the right with the girls
Boys to the center, left hand star
Pick up the corner with an arm around
Star promenade
Girls roll back, right and left grand

Head ladies chain
Heads right and left thru
Couple number four only face your corner
And box the gnat
Square your sets just like that
Sides cross trail around just two
Lines of four go forward and back
Pass thru, bend the line
Girls star left, men star right
One like Venus and one like Mars
Everybody reverse those stars
Men step in behind your girl
Right hands up star all eight
Girls step out, pass one man
Left allemande

Heads square thru four hands
Star right with the sides once around
Heads star left in the middle once around
Right and left thru the outsides
Star thru, pass thru
Left allemande

SINGING CALL ADAPTATION

BRING BACK YOUR LOVE

Adapted by Ken Kernan, Canoga Park, Calif.

Record: Red Boot 181

OPENER, MIDDLE BREAK, ENDING

(Circle left)

Bring back, oh bring back, bring back, oh bring back

Bring back your love to me

Left allemande your corner, then do sa do your partner

Men you can star by the left go one time around

Turn the partner by the right, and then the girls star left

Go once around and swing and whirl and promenade

If you'll just come on home, I'm begging please
Oh honey, bring back your love to me

FIGURE

(Head) two couples square thru four hands around you go

With the (sides) you make a right hand star

(Heads) star left in the middle and turn it once for me

Pick up the corner with an arm around (star promenade)

Back right out and make a ring, circle left and then

Swing the nearest girl and promenade

If you'll just come on home, I'm begging please
Oh honey, bring back your love to me

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending

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CALLER of the MONTH



Baty Hall — Elkton, Maryland

BATY AND JO HALL began square dance lessons in 1956 while Baty was serving a tour of duty on Wahiawa, Hawaii. Little did they realize the effect those eight weekly lessons would have on the following 20 years of their lives!

Baty began calling shortly after graduation due to the loss of the club's caller. At the time, he and three fellow Navy buddies decided to each learn a certain number of calls in order to keep the club dancing. When lesson time came around each new caller was to take a turn but, due to various and sundry reasons, Baty ended up teaching the entire class and became a full-fledged caller. A teenage group was added to his repertoire at Wheeler Air Force Base.

Baty was duly transferred to Annapolis, Maryland, where he and Jo formed the Thunderbird Twirlers, a club comprised of Baty's Navy buddies and Jo's Avon customers. A gap of three years intervened due to a call of sea duty for Baty on a destroyer out of Newport, R.I. Here Baty taught his fellow Chiefs and their wives to dance, dancing with local clubs while in port.

Back to Maryland, Bainbridge this time, and

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back to the Thunderbird Twirlers. Baty retired from the U.S. Navy in 1967 after twenty years of service and has been employed by the Elkton Hospital as Clinical Laboratory and Nuclear Medical Supervisor since.

Baty has called regularly for the past six years for two other Baltimore area clubs. He teaches a beginners' class for each of the three clubs and has an advanced group that dances once a week.

In his "spare" time Baty learns round dances to keep up with Jo who cues rounds for two of their clubs. Baty says he has spent twenty years trying to decide whether square dancers are just nice people or if it is just nice people who square dance.

Their motto is "Happiness is. . . Square and Round Dancing."

(LETTERS, continued from page 3)

to the floor.) The point I'm trying to express is that having confidence to dance to different directional arrangements as well as the mainstream, pulse poll, experimental calls and the new CALLERLAB approved figures is what I enjoy. We are very fortunate to have callers in our area who are devoted to square dancing and interested in keeping area clubs conditioned to this dance level. Your magazine covers this scope of dancing in a very informative manner, helps to create good dancing and still has a challenge which makes square dancing interesting. All levels of square dancing are excellent levels as long as dancers are pleased with themselves and have fun. What more could a person ask? Sincere dancers will join with a little more effort in promotion to encourage more people to join us in our great fun hobby and recreation. Since the estimated number of

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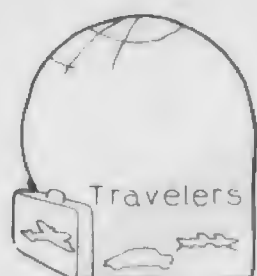
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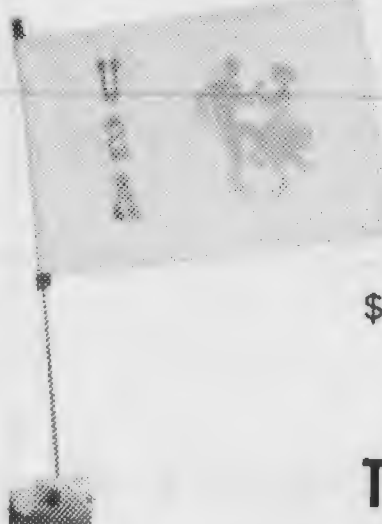
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dancers changed from five to seven million last
year, possibly due to the Bicentennial activities,
why not keep up this example?

J.N. Criswell
Bristol, Virginia

Dear Editor:

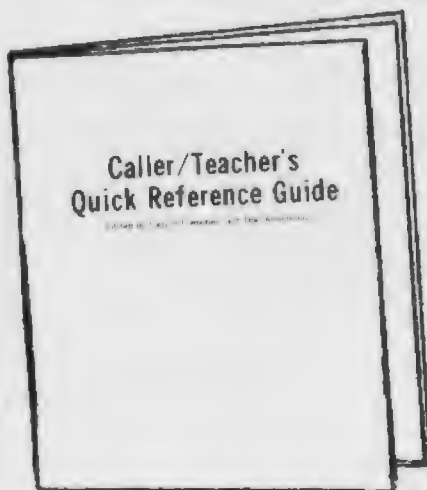
In many localities square dancing has be-
come a cloistered art and the same may be said
for round dancing. Both activities often suffer
lack of growth, not because of public indif-
ference or disinterest, but because of the failure
of square and round dancers to reveal their art
openly to the public. I have spoken to adults
who claim they have never witnessed an actual
square or round dance and this is a sad
commentary, indeed. It is high time that square
and round dance clubs concentrate more on
public appearances if they wish to open their
doors to a ripe potential of newcomers. There is
a famous Bible quotation that brings out a great
truth, "You do not light a candle and put it
under a bushel, but rather on a candlestick to
reveal its light." It could also be said, "You do
not hold dances in cloistered halls, but rather
before the public if you intend to make the art
of square and round dancing known."

William Slamer
Menominee Falls, Wisconsin

Dear Editor:

In reading over old issues of SQUARE
DANCING I realized that square dancing has
always been an ERA (Equal Rights Activity).
The very first dance I went to was to hear Ruth
Graham call and we in Northern California had
Virginia Johnson, Bessie Ellison and Neva
Johannes right here in Los Gatos. The gals have
always had their share of the round dance
picture and words and votes in the clubs and
associations. Real neat! But we always dressed

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frilly, danced and acted with dignity and were treated accordingly.

Dorothy White
Campbell, California

Dear Editor:

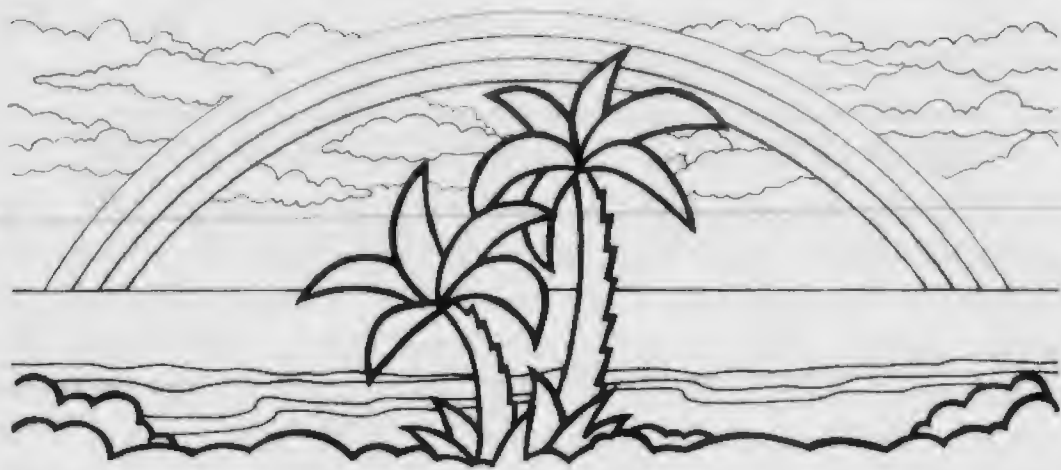
I would be most grateful if you could let me know if, or when, any square dance callers are likely to be on holiday or on tour in England in 1977. The highlights of the Triple A's year are in April, August, and October, and the club would be pleased to arrange a visit, especially in these months, but would certainly make them

welcome at any time.

Michael E. Heatlie
35 Brookside, Houghton
Huntington, Cambs PE 17 2 BT
England

Any callers planning to visit England are invited to get in touch with Michael. — Editor

Next month's special article will feature square dance vacations and will include a number of unusual letters from those who have had unique adventures in square dance vacationing all over the world.



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SINGING CALLS

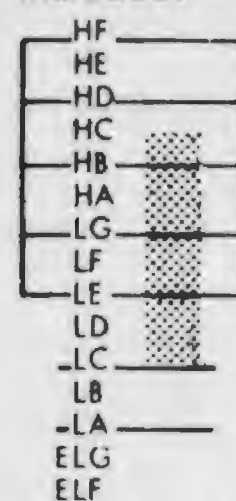
SOUTH — Swinging Stars 108

Key: B & B Flat Tempo: 128 Range: HC
Caller: Lee Schmidt LA

Synopsis: (Opener & Break) Four ladies chain three quarters — rollaway — circle left — walk around corner — see saw own — left allemande — weave ring — do sa do — promenade (Figure) Sides square thru four hands — do sa do corner — swing thru two by two — men run to right — couples hinge triple trade — hinge again — wheel and deal — face these two — pass thru — swing — left allemande — new corner promenade (Ending) Circle left — four ladies chain — chain back home — walk around corner — see saw own — left allemande corner — weave ring — do sa do — partner promenade — allemande left — swing at home.

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

Comment: A lot of dance movements using triple trade, couples hinge, etc. Good music & dancers will enjoy dancing an old tune.

Rating: ☆☆

GIVE MY REGARDS TO BROADWAY —

Scope 606

Key: F **Tempo:** 128 **Range:** HB Flat
Caller: Bill Donahue **LC**

Synopsis: (Break) Four ladies chain — heads square thru four hands — circle four — head gents break — make a line — move up and back — pass thru — wheel and deal — centers pass thru — left allemande come back one — promenade (Figure) One and three promenade halfway — down middle right and left thru — turn a quarter more — step forward — make a two-faced line — ferris wheel — centers swing thru — turn thru — left allemande — walk by one — turn the next right — promenade.

Comment: Word metering and adjustment is needed for smoother execution. Lots of words. Music adequate but overall release is average.

Rating: ☆+

LITTLE MISS MISCHIEF — Bogan 1291

Key: B Flat **Tempo:** 132 **Range:** HC
Caller: Lem Smith **LB Flat**

Synopsis: (Break) Walk around corner — see saw own — join hands circle left — left allemande corner — come back and promenade — four couples backtrack — four ladies backtrack — pass by partner — left allemande corner — promenade (Figure) Head two couples square thru four hands — pass the ocean — make a wave — spin the top go two by two — boys run right — ferris wheel — centers pass thru — swing — left allemande — come back and promenade.

Comment: Not too easy a melody to follow for some callers. Tune could become monotonous. Average dance using pass the ocean and ferris wheel.

Rating: ☆+

MUDDY WATERS — Dance Ranch 634

Key: F **Tempo:** 130 **Range:** HC
Caller: Ron Schneider **LC**

Synopsis: (Break) Four ladies chain across — join hands circle eight — allemande corner — go forward three — curlique — trade — allemande corner — weave ring — do sa do own — promenade (Figure) Heads promenade halfway — sides lead to right — circle up four — break to line of four — go up and back — right and left thru — curlique — all eight circulate — boys run — swing corner — allemande left — promenade.

Comment: Nice feel on this dance with an

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easy tune for callers to follow. Timing seems to move it nicely. Rating: ☆☆

COWBOY — Hi-Hat 474

Key: E Flat Tempo: 128 Range: HB Flat
Caller: Lee Schmidt LB Flat

Synopsis: (Break) Circle left — walk around corner — see saw own — four men star by right once around — left allemande corner — weave ring — do sa do — promenade (Figure) Heads flutter wheel around you go — square thru four hands — circle half outside two — veer to left — couples circulate — move up and wheel and deal — dive thru — swing thru

— turn thru — swing corner — promenade.

Comment: A novelty for callers to try and imitate this note hold process. Music very adequate. Some callers will undoubtedly try and fail in their efforts. May be a sleeper.

Rating: ☆☆☆

THE DOOR IS ALWAYS OPEN —

Kalox 1196

Key: E Flat Tempo: 128 Range: HB Flat
Caller: Harper Smith LB Flat

Synopsis: (Break) Circle left — allemande left — do sa do own — men star left — turn thru — corner allemande — swing partner — prome-

Meg Simkins

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nade (Figure) Head two couples square thru four hands — corner do sa do — star thru — right and left thru — pass thru — chase right — boys run — slide thru — swing corner — promenade.

Comment: Nice music as Kalox usually produces. Easy to call and has another chase right movement. Good for class practice on chase. Rating: ☆☆

COLORADO COUNTRY MORNING —

Jay-Bar-Kay 6015

Key: C Tempo: 130

Caller: Red Bates

Range: HC

LC

Synopsis: (Break) Four ladies chain across — join hands circle to the left — allemande left — allemande thar — forward two — men wheel in and star — shoot that star — curlique — boys run to right — left allemande — come back promenade (Figure) Heads promenade halfway — two and four half square thru — do sa do outside two once around — swing thru — boys run to right — ferris wheel — double pass thru — track II — swing corner — promenade.

Comment: A lot of figures for dancers to relish. They will have to move on this number for average execution. Music is good. Red does

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By Gary Shoemake

C-501 I WRITE THE SONGS

(Flip Inst.) By Ken Bower

C-401 IF I HAD IT TO DO

AGAIN (Flip Inst.) By
Beryl Main

C-302 SOMEBODY LOVES YOU

(Flip Inst.) By Gary
Shoemake

C-601 ANN'S SONG (Round

Dance) By John and
Wanda Winter



John and Wanda Winter

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"MOONLIGHT AND SHADOWS"
Caller: Clyde Drivere



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SC 322 Cindy Clark/Soldier's Joy
SC 321 Scope Dolly/Cripple Creek
SC 311 Ruby/Ruby's Fiddle
SC 312 Handy/San Luis Ramble

P.O. BOX 1448, SAN LUIS OBISPO, CA 93406

nice job on the called side.

Rating: ☆☆

and wheel gives meat to dance. Most callers
can handle. Seems a little high pitched for
Bob in some places.

Rating: ☆☆☆

**UNDER THE X IN TEXAS —
Swinging Stars 106**

Key: E Tempo: 130 Range: HC Sharp
Caller: Bob Fisk LC Sharp

Synopsis: (Break) Circle left — men star right
once around — left allemande — weave ring
— do sa do — promenade her (Figure) Heads
square thru four hands — swing thru — boys
run — ferris trade and wheel — zoom —
swing thru — turn thru — swing corner —
promenade.

Comment: Nice music and use of ferris trade

**THE DOOR IS ALWAYS OPEN —
Windsor 5070**

Key: F Tempo: 132 Range: HC
Caller: Nelson Watkins LB Flat

Synopsis: (Break) Four ladies chain three quar-
ters — circle left — four ladies rollaway —
circle — allemande left — weave ring — do sa
do — promenade (Figure) Heads star thru —
pass thru circle four — make a line — ferris
wheel move it round — turn thru — alle-

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HH 479 "A WHOLE LOT OF THINGS TO SING ABOUT" by Ernie Kinney

HH 634 "TEN-FOUR" a flip hoedown by Dick Waibel

Practice patten on Spin the Top

We wish to welcome Jerry Hightower to our Blue Ribbon Staff with a new release next month.

mande — walk by one — swing the girl — promenade.

Comment: Reviewer's record came without usual size center hole. A new look or mistake? Good instrumental. This is second release of this tune this month. Has average figure. Rating: ☆+

FREEDOM TRAIN — Thunderbird 159

Key: C Tempo: 128 Range: HC

Caller: Bobby Keefe LA

Synopsis: (Break) Circle left — four men star right full around — left allemande corner — weave ring — do sa do — promenade (Figure)

Heads square thru four hands — corner girl do sa do full around — swing thru — scoot back — recycle — left allemande — do sa do own — corner swing — promenade.

Comment: Monotonous tune but a fine instrumental that should be considered for a patten record. An easy tune for any caller to try and the flavor is really Bicentennial. Not a bad buy. Rating: ☆☆

JUST THE SAME — FTC 32017

Key: F Tempo: 124 Range: HB Flat

Caller: Ed Fraidenburg LB Flat

Synopsis: (Break) Allemande left corner — go

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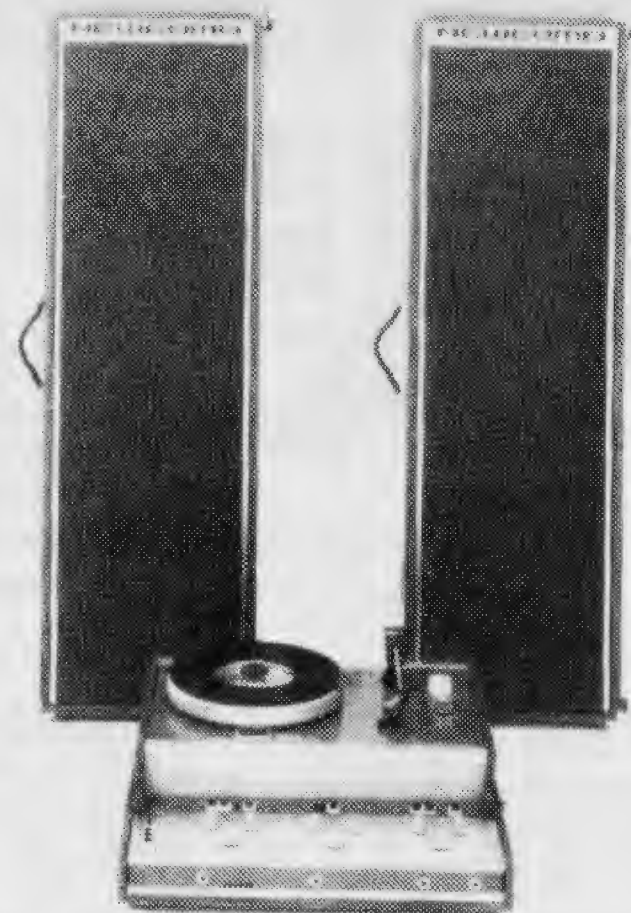
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Comment: Easy dance movement with adequate music. Caller entry on called side is weak and could have been stronger. Record-

ing overall is better than this company has had. Rating: ☆☆

ALL I CAN DO — USA 510

Key: D

Tempo: 127

Range: HB

Caller: Shelby Dawson

LA

Synopsis: (Break) Do allemande left in alamo style — balance — swing thru two by two — balance again — swing thru two by two — boys run right — partner trade — allemande left — weave ring — do sa do — promenade (Figure) One and three promenade halfway around — down the middle — star thru — pass thru — circle up four with outside two



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— break to line of four — pass thru — wheel and deal — double pass thru — lead dancers partner trade — swing corner — allemande left new corner — promenade.

Comment: A different figure feel on the dance movement. Tune seems to become tiresome. Good calling by Shelby with certainly adequate music. Rating: ☆☆

T FOR TEXAS — Swinging Stars 107

Key: G **Tempo:** 128 **Range:** HD
Caller: Lee Schmidt **LB**

Synopsis: (Break) Four ladies chain three quarters — chain straight across — heads face

your lady — sides move in — grand square eight steps — join hands — circle left — left allemande — do sa do partner — promenade — swing (Figure) Heads square thru four hands — do sa do corner — swing thru two by two — girls fold — peel the top — right and left thru — square thru three quarters — swing corner — left allemande — come back promenade.

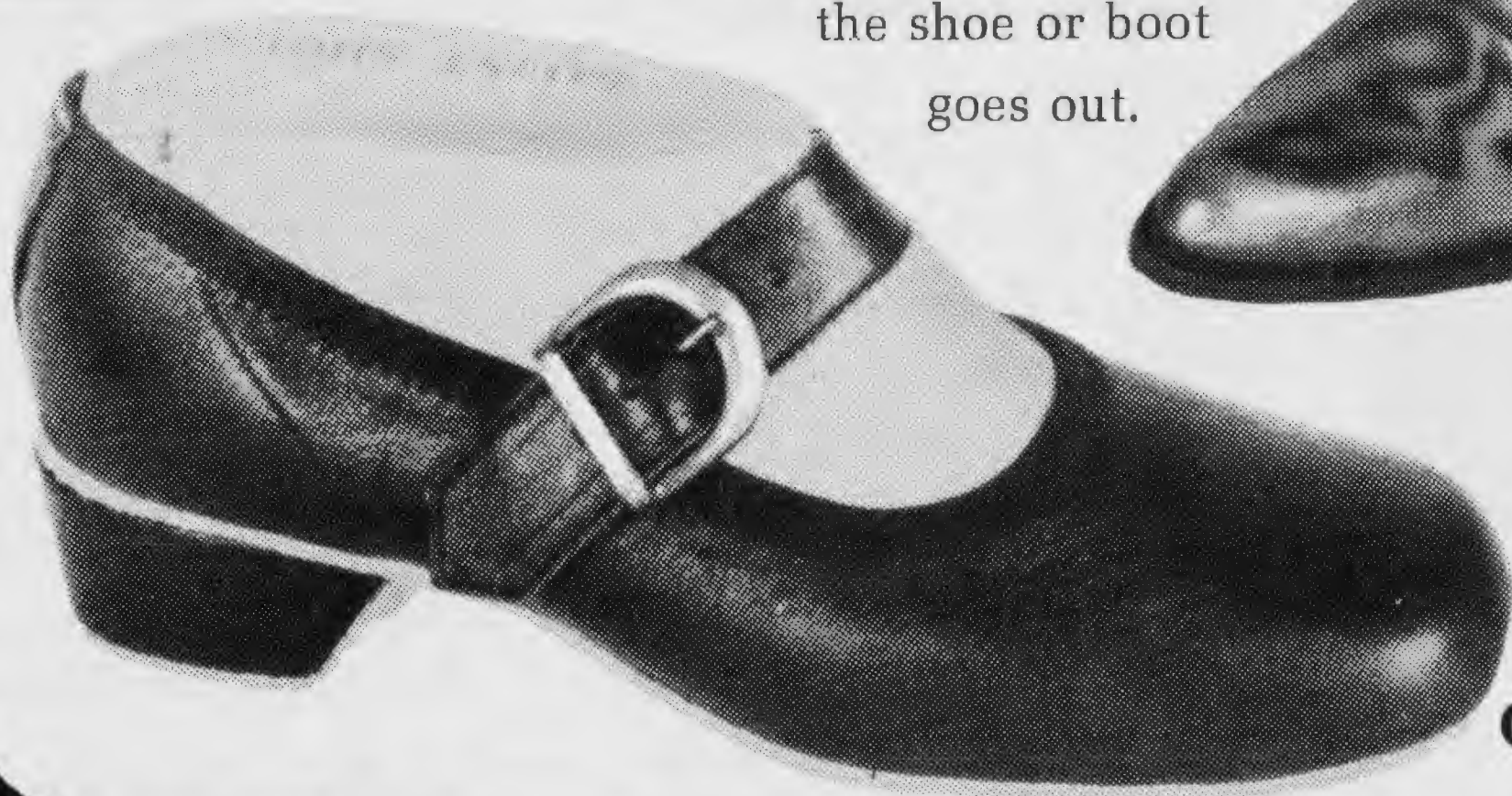
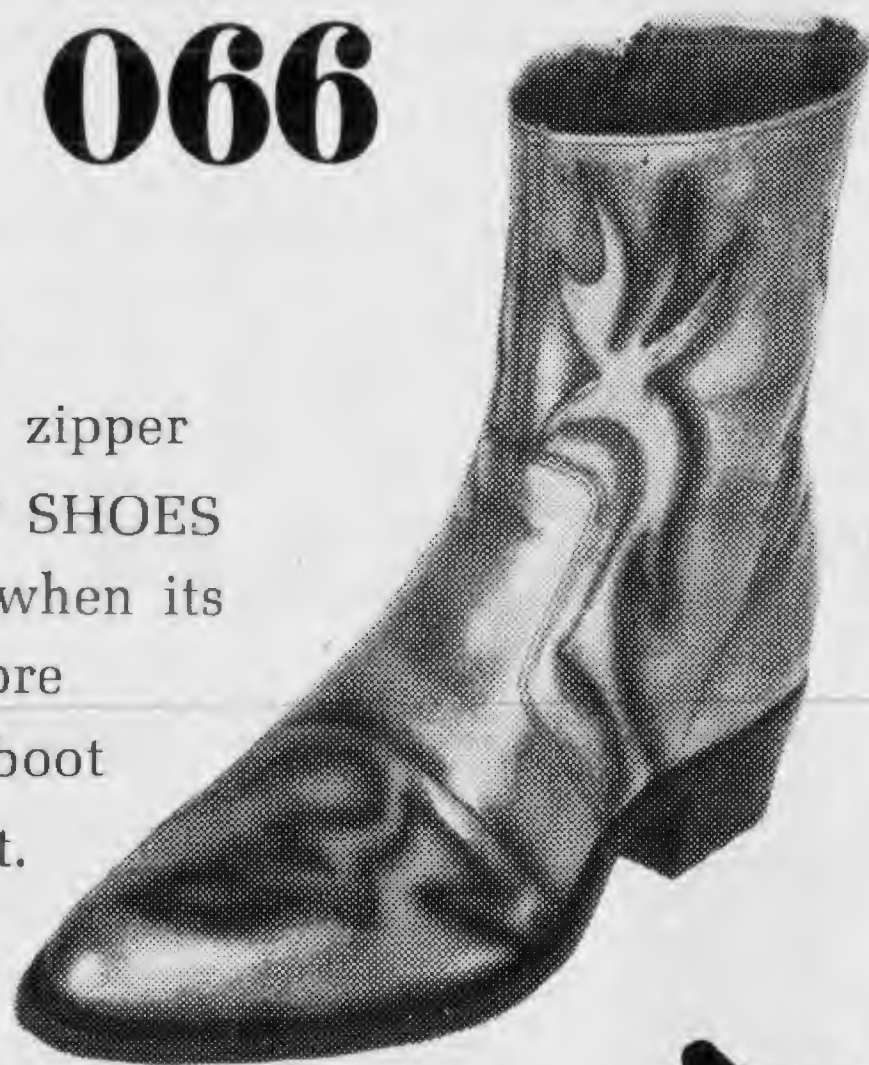
Comment: Word metering seems to need adjustment due to callers rushing words on grand square command. Use of peel the top makes figure different in makeup. An abrupt ending. Rating: ☆☆

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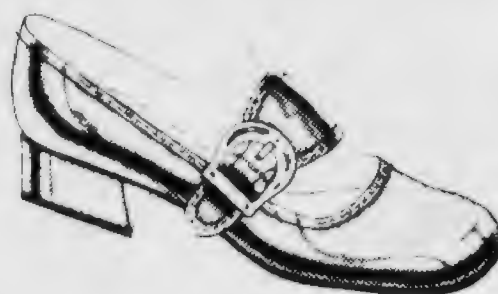
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SOMETHING 'BOUT YOU BABY I LIKE — USA 509

Key: C **Tempo: 128** **Range: HC**
Caller: Marlin Hull **LC**

Synopsis: (Break) Four ladies promenade one time — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — down the middle square thru all way around — do sa do — swing thru — boys run — couples circulate — ferris wheel — square thru three hands — swing corner — promenade.

Comment: Music is a little heavy on called side.

The other release of this tune out shines this one. Its late release will not help its sale.

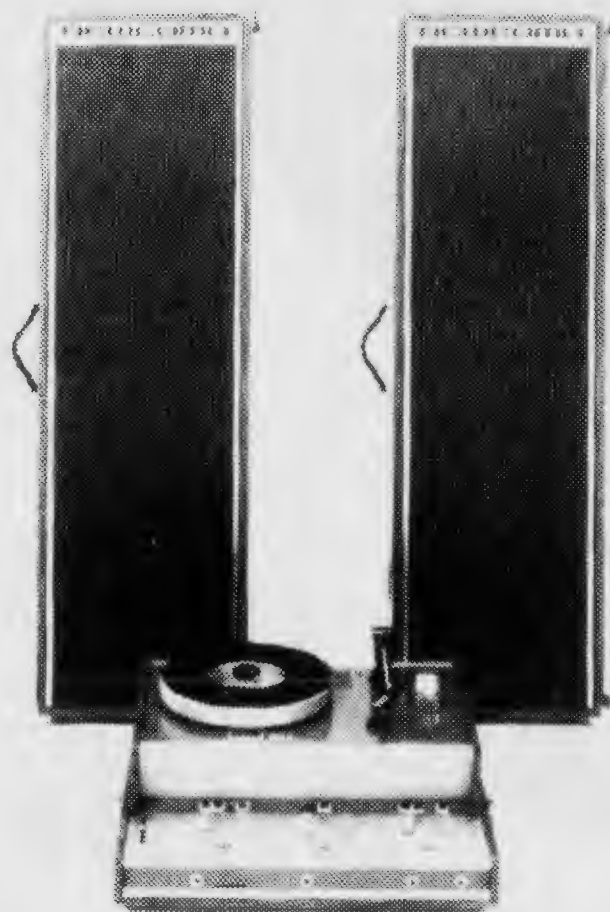
Rating: ☆☆

HAUL OFF AND LOVE ME — Dance Ranch 635

Key: G **Tempo: 130** **Range: HD**
Caller: Frank Lane **LD**

Synopsis: (Break) Walk around corner — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — same two slide thru — pass thru — pass the ocean — make a wave — recycle — right and left thru — flutter wheel once

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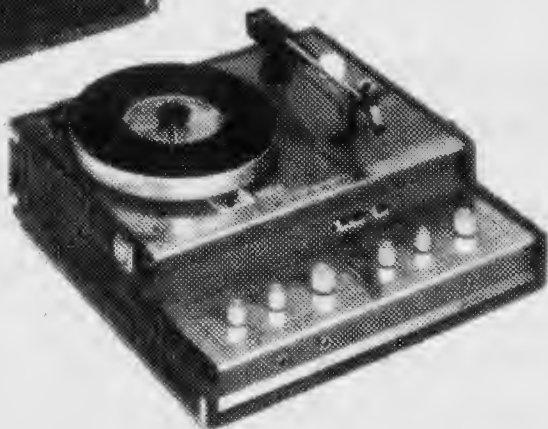
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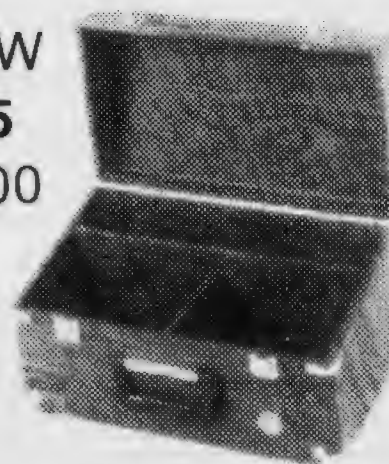
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around — slide thru — swing — promenade.
Comment: Good clear reproduction by Frank but not one of his best efforts. The old "Haul Off And Love Me" is the tune.

Rating: ☆☆

TOO YOUNG — MacGregor 2202

Key: G Tempo: 136 Range: HC

Caller: Otto Dunn LB

Synopsis: (Break) Circle left — allemande left corner — do sa do own — men star left — box gnat at home — pull by — left allemande — promenade — swing at home (Figure) Heads pass thru — California twirl — sides

right and left thru — four ladies chain three quarters — grand flutter wheel — swing one straight across — promenade.

Comment: MacGregor is still improving but tempo still needs reducing. Figure not spectacular choreography wise. Rating: ☆+

MOMENTS TO REMEMBER — Blue Star 2035

Key: F Tempo: 128 Range: HB Flat

Caller: Nate Bliss LA

Synopsis: (Break) Four ladies chain across — circle left — ladies in — men sashay — circle left — ladies in — men sashay — circle left — left allemande — weave ring promenade

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(Figure) One and three right and left thru — pass thru — chase her right — boys run right — square thru all the way around — meet that two do sa do — square thru three quarters — trade by — swing corner — promenade.

Comment: Standard good tune with chase right figure. Use of volume control on called side would have better results if remained steady.

Rating: ☆☆

POWDER YOUR FACE — TNT 103

Key: B Flat & C Tempo: 136 Range: HC
Caller: Joe Prystupa LB Flat

Synopsis: (Break) Circle left — allemande left corner — turn partner by right — men star left — turn partner right — corner allemande — come back and promenade (Figure) Head couples lead right — circle — make a line — move up and back — pass thru — chase right — men run right — slide thru — square thru three quarters — swing corner — left allemande — promenade.

Comment: So many other companies have recorded this tune that a choice could be had. Music is above average in all respects. Tempo has to be slowed as instrumental is 136 BPM.

Rating: ☆☆

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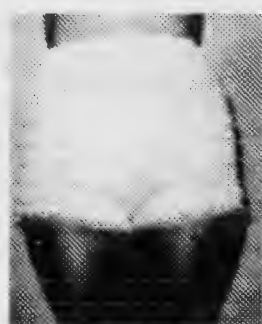
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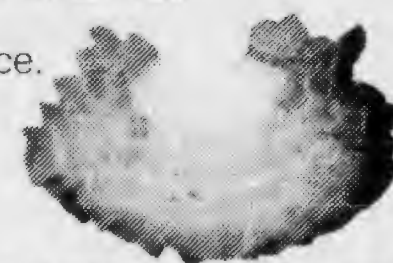
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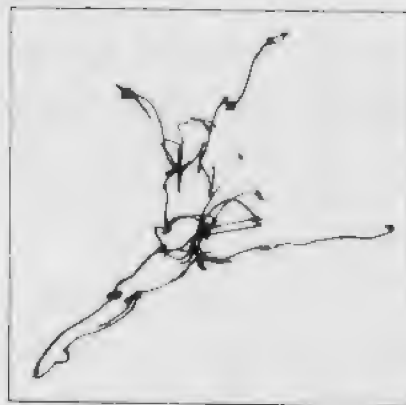
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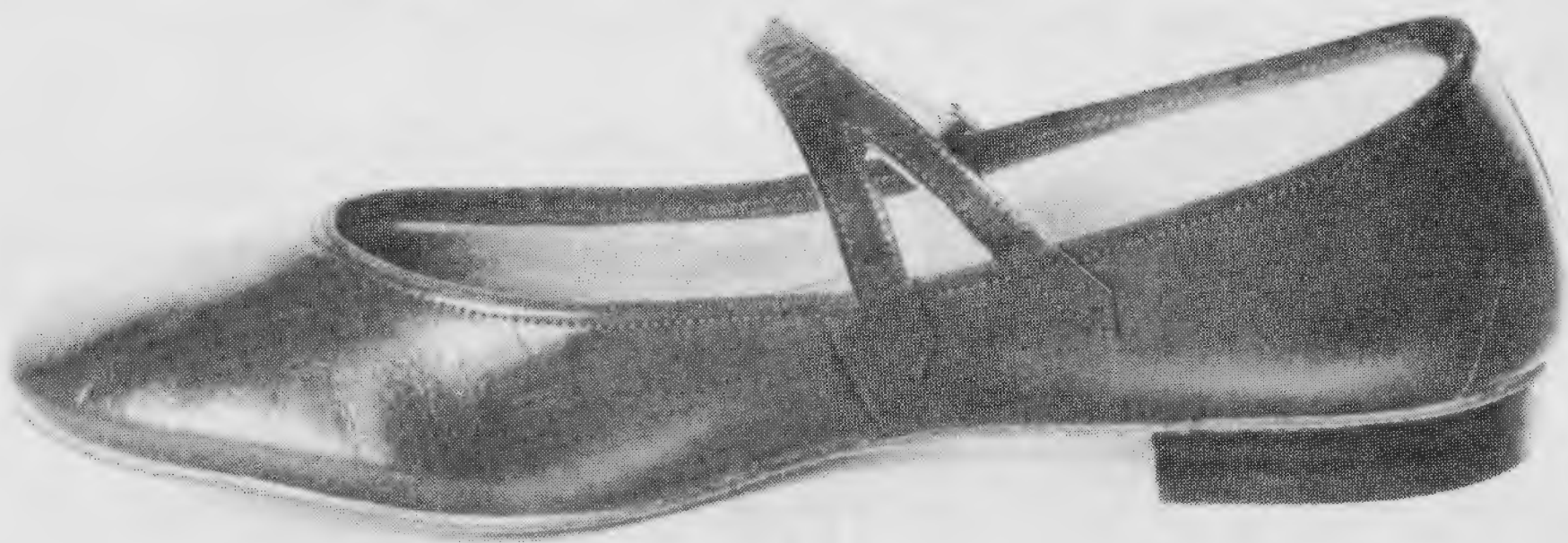
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Key: G Tempo: 132 Range: HD
Caller: Keith Thomsen LD

Synopsis: (Break) Four ladies promenade once around — come on home swing — join hands make a ring — circle left — left allemande — weave ring — do sa do — promenade (Figure) Head two ladies chain straight across — heads square thru four hands — go to corner girl with curlique — walk and dodge — bend the line — right and left thru — slide thru — square thru three hands — swing corner — promenade.

Comment: A revised version of the Crawdad Song. Standard movements in all facets of the choreography. Rating: ☆+

TOGETHER AGAIN — Thunderbird 157

Key: F Tempo: 127 Range: HB Flat
Caller: Bud Whitten LA

Synopsis: (Break) Circle left — men star right once around — left allemande — weave ring — do sa do — promenade (Figure) One and three square thru four hands — do sa do corner — swing thru — boys run right — wheel and deal — pass thru — chase right — boys run to right — swing corner — prome-

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RB 217 I'm A Believer
By Bob Vinyard
JK 6016 Five Foot Two
By Bill Addison

nade her.

Comment: A nice smooth call with some minor keys using chase right. A ballad for callers to consider with a western feel. Rating: ☆☆

DUST ON MY SADDLE — Blue Ribbon 215

Key: D & E **Tempo:** 128 **Range:** HB
Caller: Andy Rawlinson **LA**

Synopsis: Walk around corner — turn left around own — four ladies chain across — join hands and circle — ladies center — men sashay — circle left — ladies center — men sashay — left allemande — do sa do — swing lady — promenade (Figure) Head two

couples square thru four hands — do sa do corner — make an ocean wave — swing thru — boys run to right — couples circulate — those couples trade — ferris wheel — square thru three hands — swing corner — promenade.

Comment: Figure not bad and with good music makes this an above average record. Three key changes on 3rd, 5th & 7th chorus will keep callers on their toes. Rating: ☆☆

SUNRISE — Flutter Wheel 2001

Key: D **Tempo:** 130 **Range:** HB
Caller: Foley Wood **LC Sharp**

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Aug. 26, 27

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Sept. 8, 9, 10

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June 14, 15, 17, 18

Jack Holland, Mt
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Sept. 23, 24

Wayne Guss, Ut
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Synopsis: (Break) Heads in grand parade (Figure) Heads promenade half around the ring — sides pass thru — partner trade — curlique — boys run — do sa do corner — spin chain thru — four ladies circulate — swing corner — promenade.

Comment: This music may give callers a problem in the calling. The figure doesn't seem to fit music, though the music is good instrumental-wise. Rating: ☆

DO YOU RIGHT TONIGHT — Red Boot 214
Key: G Tempo: 130 Range: HC
Caller: Allen Tipton LG

Synopsis: (Opener & Ending) Circle left — left allemande — do sa do own — weave ring — do sa do — promenade (Alternate Middle Break) Four ladies promenade inside — swing at home — join hands circle — left allemande corner — weave ring — do sa do — promenade (Figure) Head couples flutter wheel — sweep one quarter more — everybody double pass thru — track II — swing corner — left allemande new corner — weave ring — do sa do — promenade.

Comment: Use of Track II and good instrumental makes this a good buy. Well done by Allen with danceable choreography. The

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 TNT 106 **Fiddler's Fancy/Pistol Packing** Hoedown Hoedowns
 TNT 107 **Freight Train** Flip/Inst. called by Sam Mitchell
 TNT 108 **Baby Baby** Flip/Inst. called by Joe Prystupa

record "oozes" with rhythm. Rating: ☆☆+

DANCE NIGHT — TNT 101

Key: C Tempo: 120 Range: HD
 Caller: Mike Trombly LC

Synopsis: (Break) Join hands circle left — left allemande — do sa do — four boys star left one time around — turn thru — left allemande — weave ring — swing partner — promenade (Figure) One and three square thru four hands — do sa do corner — swing thru — boys run right — couples trade same line — wheel and deal — pass to center — square thru three quarters — swing corner —

promenade.

Comment: Average music and for callers who like to yodel, this is for you. Choreography is like the usual except couples do a trade. Tempo is slow. Rating: ☆+

RIDING ON A RAINBOW — Thunderbird 158

Key: D Tempo: 128 Range: HD
 Caller: Bobby Keefe L C Sharp

Synopsis: Complete call printed in Workshop.
Comment: A smooth western ballad that singing callers will enjoy calling. Good instrumental using a Track II in the figure.

Rating: ☆☆+

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SWEETIE — Longhorn 1015

Key: G Tempo: 128 Range: HB
Caller: Rick Smith LD

Synopsis: Complete call printed in Workshop.

Comment: A good relaxed dance with nice calling by Rick. Most callers can handle this tune. Figure average in all respects.

Rating: ☆☆+

ROW ROW ROW — Hi-Hat 473

Key: A Flat, Tempo: 128 Range: HD
A & B Flat LA Flat
Caller: Ernie Kinney

Synopsis: (Break) Four ladies chain across —

chain back — ladies center back to back — men promenade outside track — partner left — corner by right — partner left — roll promenade her — go walking round — swing (Figure) Heads flutter wheel across ring — square thru four hands — circle four with outside two — break make a line — rock up and back — right and left thru — * pass thru — tag the line — peel off* slide thru — pass thru — swing — left allemande new corner — come back promenade her. Alternate * Pass thru — bend the line — right and left thru*

Comment: Not an easy singing call. Good music tune-wise plus range and key changes. If

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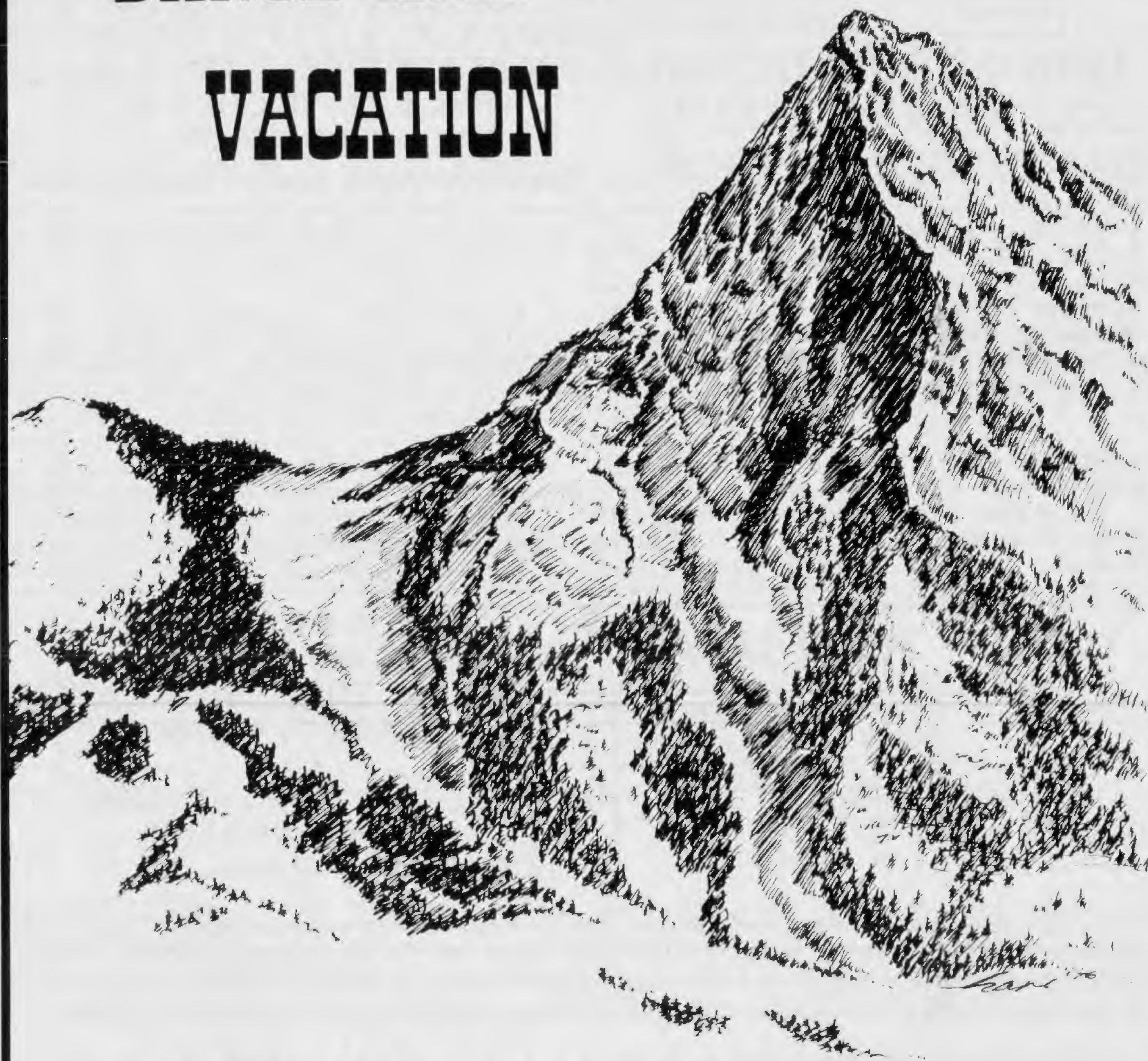
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MELE KALKIMAKA — Scope 607

Key: D Tempo: 124 Range: HB
Caller: Don Pfister LG Sharp

Synopsis: Complete call printed in Workshop.
Comment: A nice Christmas recording with
easy figure. Good music. Could be speeded
up slightly. Rating: ☆☆+

SEND HER ROSES — Kalox 1197

Key: D Tempo: 128 Range: HC Sharp
Caller: Vaughn Parrish LC Sharp

Synopsis: Complete call printed in Workshop.
Comment: A nice piece of music well recorded.
The success of this record will depend on the
ability of the dancers to execute properly,
although it is not difficult. A good buy for
callers. Rating: ☆☆+

HOEDOWNS

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Key: A Tempo: 128
Music: The Country Players — Drums, Fiddle,
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Key: G **Tempo: 128**
Music: **The Country Players** — Drums, Fiddle,
Bass, Guitar
Comment: Records seem to lack depth in the
recording. A lot of fiddle lead that needs a
mute on "Scope Dolly." Lots of afterbeat
for rhythm. Rating: ☆☆

RUBBER DOLLY — Top 25332
Key: A **Tempo: 128**
Music: **Southern Playboys** — Accordion, Guitar,
Bass

OLD JOE CLARK — Flip side to Rubber Dolly
Key: A **Tempo: 128**
Music: **Southern Playboys** — Accordion, Bass,
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Comment: Re-entry into square dance instru-
mental with the accordion sounds good for a
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Clark Rating: ☆☆

SPOIL THE CABBAGE — TNT 102
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Cabbage
Key: A **Tempo: 130**
Music: **TNT Band** — Fiddle, Guitar, Bass,
Drums
Comment: By far too fast for hoedown use.
Music is just average and needs better record-
ing balance. Rating: ☆

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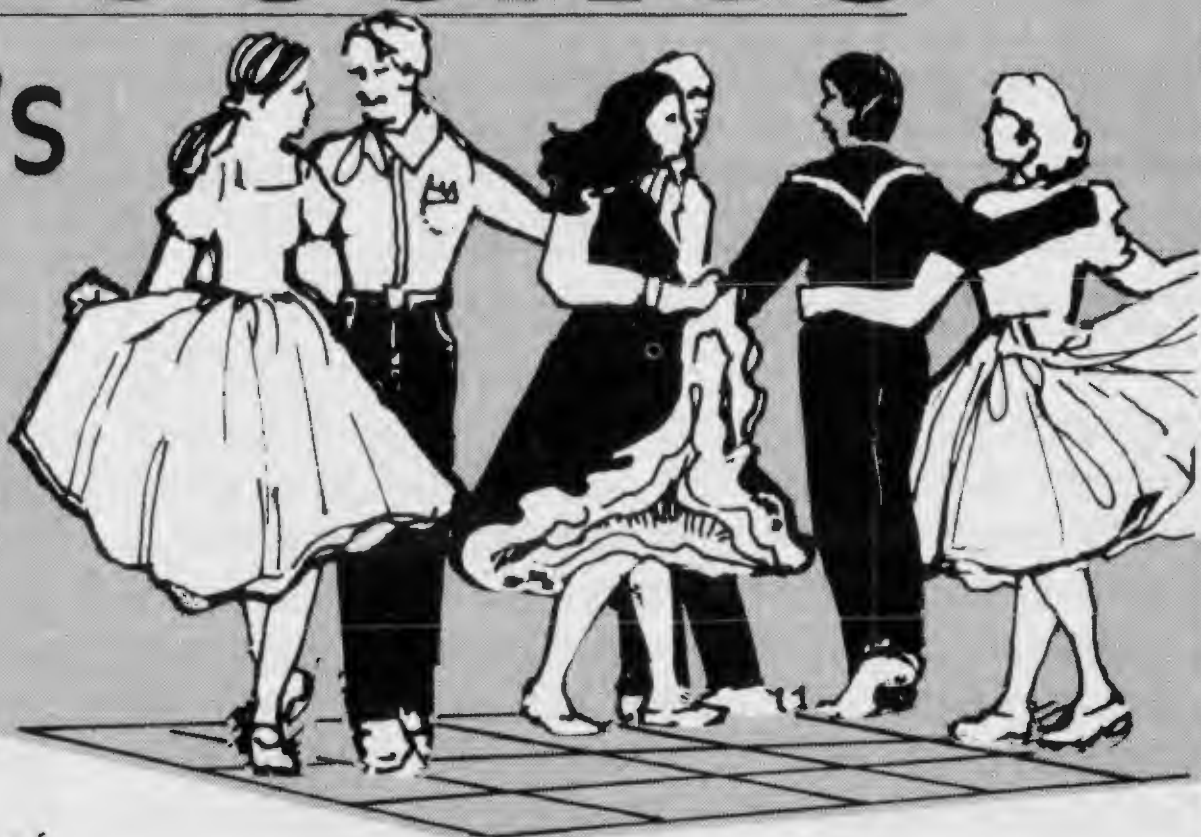
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(THE TRAILER VILLAGE STORY,

continued from page 12)

volunteers are recruited to make the coffee and do the necessary other chores and they obviously leave the various sessions having had a good time, and through the square dance programs many of the trailerites have developed strong friendships and social contacts that have continued beyond the dance floor. Other than that, there is no club involvement — there are no officers, no dues — and no responsibilities other than just coming and dancing.

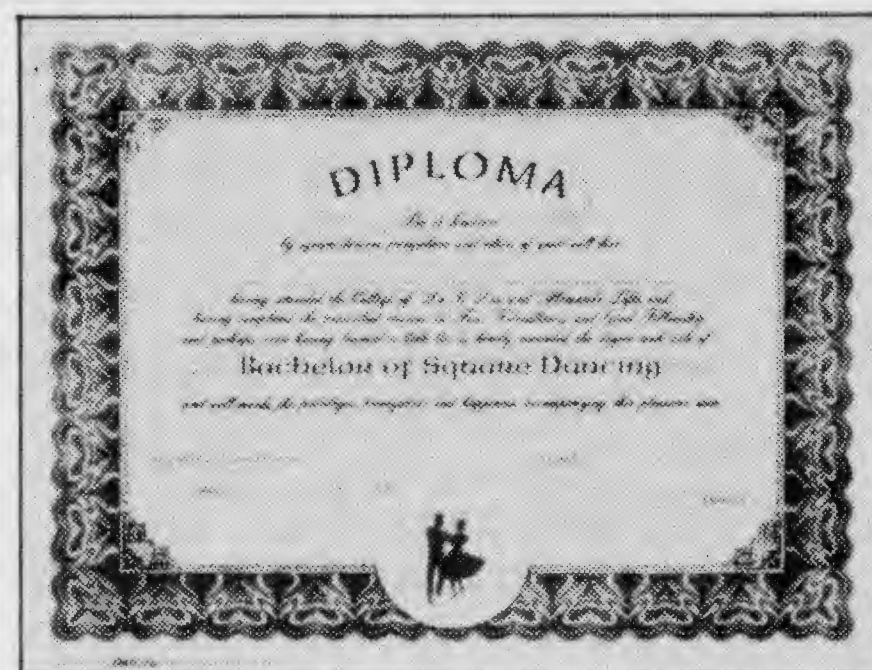
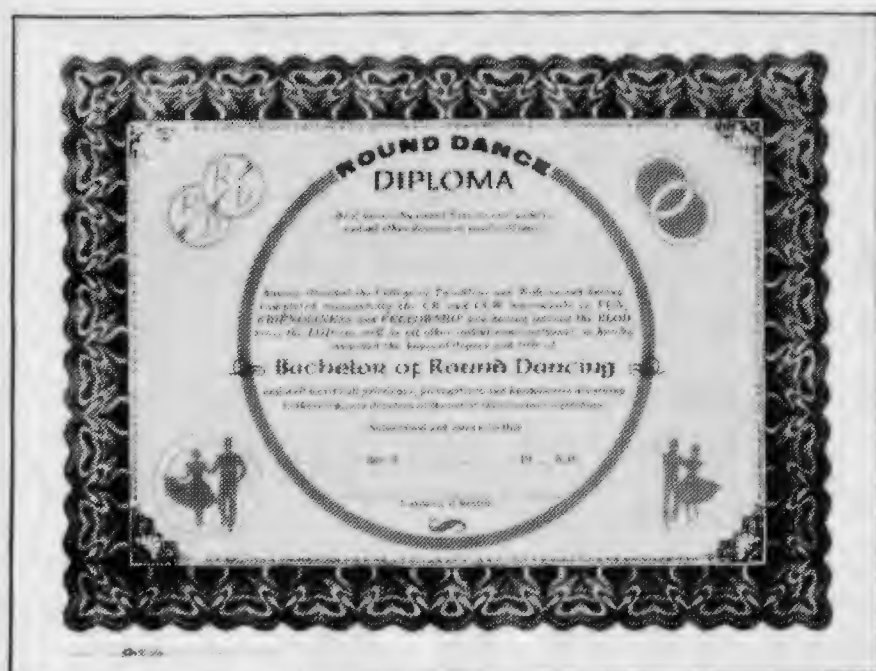
Most callers figure that for every two or three hour dance or class they call they need at least an equal amount of time for practice, program development and evaluation. This is fine for the caller who calls only a few dances during the evening hours, but with LeClair who calls at least nine times during the week for the same people and frequently spends his weekends on hurry-up jet trips to call for festivals in other areas, time presents a definite problem.

Johnny's routine is to sit down after the evening dance before going to bed to evaluate

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the day's work and to plan the programs for the coming day. Sometimes much of this "home-work" is accomplished on his off days or free mornings or afternoons. For the LeClairs a professional approach to teaching and calling means a sincere effort to prepare not only a regular program, but enough extra material in the event that there is a need for a special review or additional workshopping.

Undoubtedly some callers and aspiring callers may read this and see for themselves an opportunity to gain a very lucrative position without having to drive miles every evening. For them it is well to point out some of the criteria for this type of caller. The best place to start is to run through a few of Johnny's credits and attributes.

The LeClairs have been in square dancing for 26 years and Johnny has been calling and teaching since 1950. Basically a club caller in Riverton, Wyoming, he has had his share of one-night stands and still, during the summer hiatus, calls three one-nighters each week for non-dancers.

Over the years Johnny has become a veteran traveling caller, has appeared on many records, is a member of the Square Dance Hall of Fame and is on the Board of Governors of CALLER-LAB — The International Association of Square Dance Callers. As a club caller he has taught beginners' classes for many years, which, as any caller knows, include mixers and simple rounds that are *just a part of the job*.

In watching the LeClairs work, it is obvious that the caller's wife is an extremely essential part of the team for Marjorie is everywhere; one minute taking money at the door, the next assisting with a square that is having trouble. She is up on the stage checking program notes

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with Johnny, filling him in on floor problems he might not have caught, filling the candy jar with mints, listening to people's problems, planning the special parties and helping out in an endless number of ways.

In spite of the driving pace Johnny's patience remains unruffled and it is obvious by watching the dancers that he not only has their attention, but also their deep respect.

Any caller desiring to step into a project of this type would need similar attributes. Calling excellence and teaching ability far above average are necessary to attract the dancers to Trailer Village in the first place. The friendly good humor, dedicated attention to program preparation and an excellent calling ability retains the dancers interest day after day, week after week, and serves to encourage their return as residents of the park once the season has ended.

In the case of both the LeClairs and the Chaffees, it's obvious to see that they give much of themselves. Participation in many of the parks non-square dancing, non-round dancing activities makes them *more* than just teachers and callers. It would seem that anyone stepping into a position of this type would have to make a special effort to be sincerely interested in the park's many residents, to be friendly, outgoing and helpful.

Johnny feels that a program of this type calls for *one* overall director or coordinator, one who understands the program — both the square dancing and the rounds. It's obvious that Johnny has this ability by simply studying the program now in effect.

If there is one basic criteria for a person to fill a job of this type, Johnny expressed it simply "*He must have the desire to work!*"

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(BIG DATES, continued from page 15)

Sept. 2-4 — Labor Day Weekend, Broken Arrow Campground, Winamac, Indiana

Sept. 2-5 — Labor Day Weekend, Royal Oak Park, Pomeroy, Ohio

Sept. 9-10 — Montreal S/D Convention, Queen Elizabeth Hotel, Montreal, Quebec, Canada

Sept. 10 — 13th ORA Roundup, Bell Municipal Auditorium, Augusta, Georgia

Sept. 17 — 3rd Annual Opryland USA, Nashville, Tennessee

Sept. 17-24 — 1977 Septemberfest, Kentucky

Dam Village State Park, Gilbertsville, Kentucky

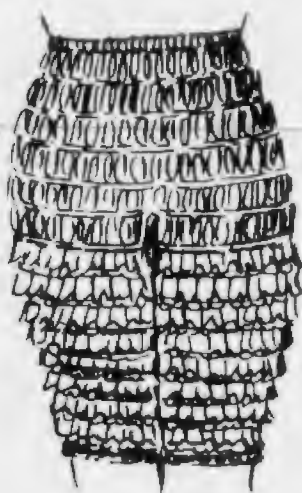
Sept. 23-25 — Fallin' Leaves Frolic Weekend, Potawatomi Inn, Pokagon State Park, Angola, Indiana

Sept. 30-Oct. 1 — Nebraska S/R/D Convention, Fonner Park, Grand Island, Nebraska

Sept. 30-Oct. 1-2 — Fall Festival, Niagara Falls, New York

Oct. 7-9 Octoberfest, Grand Rapids, Michigan

Oct. 14-15 — Fall Festival, Villa Inn Convention Center, Amarillo, Texas



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Oct. 21-22 — 18th State Festival, Manor Inn,
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Oct. 21-23 — Fall Festival, East Hill Farm,
Troy, New Hampshire
Oct. 28-30 — SquarEsta Weekend, Vandenburg
Inn, Santa Maria, California
Oct. 28-29 — Pumpkin Festival, VFW Club,
Owatonna, Minnesota
Nov. 4-5 — 17th Annual Rocket City Round-
up, Von Braun Civic Center, Huntsville,

Alabama
Nov. 11-13 — Burr Oak Weekend, Burr Oak
Lodge, Glouster, Ohio
Nov. 25-27 — Thanksgiving Weekend, Niagara
Falls, New York
Dec. 2-4 — Red Boot Roundup, Civic Audi-
torium, Gatlinburg, Tennessee
Dec. 31 — New Year's Eve Dance, National
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Jan. 19-22, 1978 — 30th Annual S/R/D Festi-
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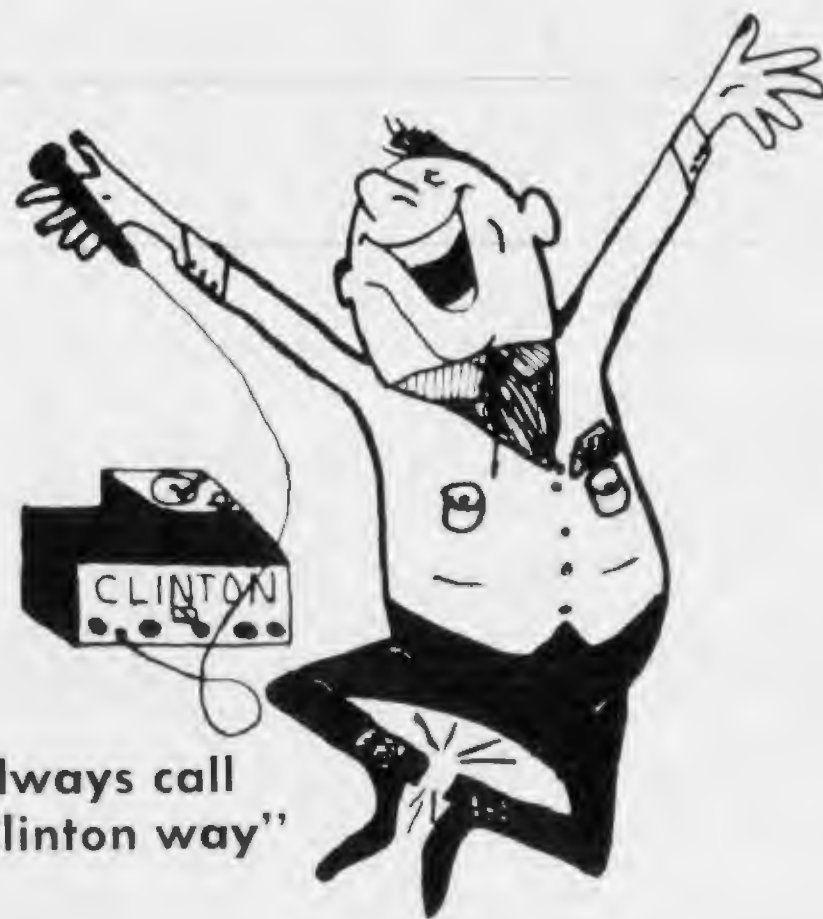
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